

A PRACTICAL NEW

GRAMMAR,

WITH

Exercises of bad English :

OR, AN

EASY GUIDE

TO SPEAKING AND WRITING THE

ENGLISH LANGUAGE,

PROPERLY AND CORRECTLY.

CONTAINING

- I. ORTHOGRAPHY, or True Spelling; which treats of the Sounds and Uses of the several Letters in all Positions; of the Division of Words into Syllables; and the Use of Points.
- II. PROSODY, or the Art of Enunciating Syllables in Words truly; with Tables of Words properly accented.
- III. ETYMOLOGY, or the Kinds of Words; which explain the several Parts of Speech; their Derivations and different Endings; Change and Likeness to one another.
- IV. SYNTAX, or Construction; which teaches how to connect Words aright in a Sentence or Sentences.

A CURIOUS AND USEFUL

APPENDIX.

The Twenty-eighth Edition, Enlarged and much Improved.

BY A. FISHER.

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[SUCCESSOR TO MR T. SLACK, THE ORIGINAL PUBLISHER.]

MDCCLXV.



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Just published by the Author of this Grammar,
Price One Shilling bound, embellished with an emblematical Frontispiece, and sundry new and curious Cuts, representing such Vices as Children are most addicted to, and such Virtues as should be first inculcated, A new Edition of

The New English Tutor : Or, Modern Preceptor.

A Spelling-Book, wherein Orthography, or the Art of Spelling and Reading (as gradually collected in former Editions of this Book, out of that ~~which~~ had long been involved in) is digested into a trite and regular System, quite easy and practicable to the meanest Capacity, and not liable to any future Alterations; particularly as the Author has now selected into the different Tables, &c. all the modern original Words in the Language, from our best Dictionaries, classed under their respective Marks of Pronunciation as explained in the Preface; to which the Doubtful are selected. — A Compendium or Abstract of English Grammar, the most useful extract, is annexed.

Also, Price Two Shillings bound, (printed on a new Type and good Paper) A new and improved Edition of

Fisher's Spelling Dictionary, On a Plan peculiar to itself.

Containing as great a Collection of primitive and derivative Words as any Quarto Dictionary whatever, and consequently fewer obsolete and inelegant ones, (which only embarrass a young Scholar) than the least extant.

The Words (with their most accepted Signification) are arranged in a new and practical Manner, so that every Child may pronounce them with Propriety, which is by no Means the Case where the Accent is put over the Vowels only, and that indiscriminately whether long or short, while the Parts of Speech to which each Word respectively belongs, are denoted by English Terms, viz. Nouns, Qualities, Relative Names, &c. as in the best practical English Grammars, and are thereby made intelligible to all English Scholars. Moreover, though the *I* and *J*, and also the *U* and *V* (four distinct and different Letters both in Name, Shape, and Sound) have been always blended and confounded in Dictionaries to the great Entanglement of Youth, they are in this Book distinguished in separate and distinct Tables under each respective Letter, running in alphabetical Order.

To which is prefixed,

A PRACTICAL ABSTRACT OF GRAMMAR.

To the Whole is annexed, the most complete PANTHEON, or DICTIONARY of the HEATHEN GODS, OMBRES, and virtuous HEROES, &c. extant; exhibiting their Deeds and exploits, explanatory of the Similes, Allusions, and Figures of Speech, of our best modern Authors.

THE

PREFACE.



THE Method of conveying, denoting, or expressing the Ideas of one Person to another, in Discourse or Writing, is universally called LANGUAGE. And the Art of doing the same by Rule, or in the Manner the best Speakers and Writers express their Sentiments, is every where called Grammar; which is truly accounted the Basis of Literature, being the Source from which all other Sciences proceed.

THREE Parts of Speech, or Kinds of Words, which constitute any one Language, are the same in all others, i. e. whatever Words are Names or Noun Substantives, Verbs, &c. in English, are the same in Greek, Latin, French, &c. though expressed by different Terms; also some general Rules of Grammar are universally applied to all Tongues. A Person, therefore, who understands English Grammatically, must be allowed to have a good Notion of Grammar in general, i. e. that of every other Nation, and consequently, if he endeavours to learn any other Tongue, will, from this Analogy, find his Progress surprisingly facilitated. On the other Hand, the Man who speaks and writes English by Rule only, or through Custom from being his Mother Tongue, cannot be supposed to have any reflex Notions, or reasonable Assurance that he does it either with Propriety or Elegance: But by acting at Random only, must needs be frequently making

PREFACE.

making Solecisms, false Concord, and betraying his Ignorance upon the most trivial Occasions; also, by being unacquainted with Grammar, or unable to express himself properly, he must of Course be a Stranger to the Beauties of Language, the Ease, Elegance of Style, &c.

THAT the English Language is as copious, significant, and harmonious as any other in the World, none pretend to dispute: Therefore to argue, or even to imagine, it contains not so much intrinsic Value, Excellence, &c. as to admit of Order, Uniformity, and Concord, to which Rules may be adapted, would be highly absurd and ridiculous: since without these Properties, no Language can be perfect and intelligible.

It therefore the Method be allowed to be clear, the Plan well laid, and duly executed, this Book can need no other Recommendation than its own general and extensive Use.

How far I have followed these necessary Principles, is left to the Decision of all candid and judicious Readers: for I shall not run into that ungenerous, though common Fashion, of raising the Reputation of my own Book at the Expence of my Brethren on the Subject, or start Objections to others for my own Advantage. But, on the contrary, am ready to allow, that, by how much more soever we are indebted to the ingenious Contriver of any new Scheme for the public Advantage, than to him who only improves upon it: by so much ought I to be content with the least Share of public Thanks, and the greatest of its Blame, if this Grammar, as the last, be not equal or preferable to the best yet published. Only,

As this contains a larger Syntax, with Exercises of Bad English, and some other Practice and Peculiarities entirely new, (mentioned in the Method of Teaching) never any Thing of the same Nature appearing in an English Grammar before, I run the Risk of Singularity: Therefore in these, as well as in all other Points, wholly relying on the Merit of the Work, I refer it entirely to the impartial Judgment of the Public; and hope a judicious Comparison with other Grammars will be the only Means of recommending This.

It is a frequent, nay almost a generally received Notion, that without learning Latin, or other Languages, we cannot arrive at a thorough Knowledge of English.

In Answer to which, I beg Leave to observe, that the Reason why those among us, who have learned Latin, &c. are greater Adepts in our own Language, than those who have learned English at Random, or ungrammatically, is entirely from the Knowledge of Grammar in general, which they acquire by learning such or such Languages by it: For though every Language has its peculiar Properties or Idioms, the Nature of Grammar is, in a great Measure, the same in all Tongues, or before observed.

It to be Master of any Language, so as to write it with Propriety and Exactness, is to understand it grammatically; it must certainly be a nearer or more concise Way to the Perfection of ours, to learn the English Grammar itself, than to go about and learn the Latin one, &c. merely to come at the Knowledge of our own from the Nature of theirs.

My principal Design in compiling this Grammar, entitled A Practical New Grammar, with Exercises
of

of Bad English, &c. was to render, in as easy a Manner as possible, a perfect and critical Knowledge of our Mother Tongue attainable to every Person of common Capacity, without the Help of any other Language, and that in a short Time: In the Prosecution of which, though I have adhered strictly to my first general Plan, i. e. that of completing the English Scholar, and have had the Pleasure of finding the former Editions well received by the Public, I have, through longer Practice in Teaching, more nice Observations on the Language, its Idioms, &c. judged it necessary to make several considerable Alterations and Amendments, and have added a new Chapter of RHETORICAL TROPES and FIGURES in this Impression: all which, I presume, will be found useful, and greatly contribute to facilitate the Completion of an English Education.

I, FOR my own Part, have the Satisfaction to be assured, by Experience, that any Person of a tolerable Capacity may, in a short Time, be taught to write English independent of the Knowledge of any other Tongue, and that as properly and correctly as if for the PRESS: Yet notwithstanding the Pains many Writers have taken towards speaking and writing our Language aright, with what Improvement: Grammarians in a long Succession have made upon one another, Grammar is still so frequently taught, or but pretended to, by Masters, who are either ignorant of it themselves, or, at best, (and to which I would rather ascribe it) never get the Art of teaching it to any Advantage to the Scholar: that (like all other good Things prostituted to mean Purposes, or on frivolous Occasions) it is so far denied the great Reputation and Esteem due to the genuine Excellency of it, that it is become almost ridiculous to profess it: and as no Pains ought to be spared in forwarding a Science of such general and extensive Use, a right
and

and infallible Way of Teaching (could it be prescribed) would not by any Means be superfluous: I have therefore annexed the following compendious Method, which I have used with uncommon Success for some Years past, and humbly recommend the same, and the Book in general, to the Consideration of all those Gentlemen, &c. who are honoured with the Care and Education of Youth, as well as to the Perusal of such Young Ladies and others as are desirous of improving themselves, at their leisure Hours, in Spelling and Reading.



A. T. Fisher

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A PRACTICAL METHOD

TEACHING ENGLISH GRAMMATICALLY.

ORTHOGRAPHY consisting of Sounds and the Variation of Sounds, Rules and Remarks calculated to capacitate and forward a Child in Spelling and Reading should consequently be inculcated in the Course of his learning to read; to which End I have attempted to lay down Orthography in a regular and practical System, in a plain, easy *Spelling-Book*, entitled, *The New English Tutor, or Modern Preceptor*; which must necessarily throw a greater Light upon the orthographical Part of our Language, than my *Exercises of bad English* first did upon the *syntactical*, and be as generally approved of and practised. — But to those who have been taught to read in the old, tedious, random Way, I would advise that Orthography be taught in the following Manner, which is best adapted to the Conceptions of Youth.

After the Scholars know their Letters, ground them well in their Monosyllables, with the soft and hard Sounds of *c* and *g*, and in what Position they are so and so, [see p. 17, 19.] in the Use of *s* silent, and when it is so [see p. 7.] to sound *ph* as one single Character, *f*, to thiz *th* through the Teeth, like the Greek Θ (*Theta*), and in like Manner with *sh*, *zh*, and *wh*; this they will soon learn from Word of Mouth, by frequent Repetitions. When they are advanced to Words of more Syllables, let them be used to a distinct Pronunciation of each Syllable, with a careful Observation of the Letters that compose it; and to prove their Division by Rule.

Though Orthography be a very material Part of Grammar; yet, as the Multiplicity of Rules is more apt to puzzle and confuse than instruct and advance young Scholars, Learners should not be troubled with Exceptions to general ones: But concluding

A PRACTICAL METHOD OF

them grounded by Custom in the above, with the Addition of a few more of the most material Observations, such as *ci*, *h*, and *u*. [*See p. 32, 52*] the Use of the *double Accent*, &c. I would excise a more critical and thorough Repetition, till frequent Exercise in spelling the Tables by Heart, &c. has made them Masters of natural Sounds and common Words; after which they will be better able to remember Rules, and their numerous Exceptions, with less Difficulty.

When the can read pretty tolerably, they should be accustomed to the true Use of *Stops* and *Marks*; as the Proportion of Time peculiar to each Stop, together with a proper Cadence and Emphasis, divide the Sentences, and thereby render what they read intelligible and harmonious.

Then, in explaining and inculcating Rules by Example must needs be the easiest and most effectual Way, I would recommend the following Table of Words, with the Method of proving them, as a *Pattern* for Orthography, seeing they consist of such Words as vary in their Uses and Sounds, according to the different Positions, [*See p. 53*] After this, they should be employed for some Time in writing the Words down, whilst the Master or one of the Scholars reads a Paragraph from the Spectator, Newspaper, &c. and let all who are appointed to write, copy from his Reading; then, to create an Emulation, compare their Pieces, and place the Scholars according to the Desert of their Performances.

Let the Master write down all their mis-spelt Words right in their Writing Book, to be got by Heart before they leave them; and withal, make

Whoever reads, should observe to pronounce distinctly, without falling into the Scold of any single Letter, except such as ought to be silent, and to divide regularly in pronouncing.

each Scholar write his own into his Pocket Book, kept for that Purpose. Thus, in a short Time, a great Reduction of their false Spelling may be expected, especially if the Master insist upon their Care in the Perusal of those inserted in their Lists, and make a second Mis-spelling of the same Words a great Fault.

As for **PHONETICS**, I believe it will be found the most speedy and effectual Way to a right accenting of Words, to make them pronounce, with a due Regard to Accents, where they are marked properly, (as in the following Tables) which will both ground them in their Spelling, and accustom them to a right Pronunciation. This is the only Method that can be taken with any Success, till they understand Etymology, or the Nature and Kind of Words, on which all other Rules in Phonetics depend.

ETymology is next to be run over in its most material Points, i. e. such as are most essential in describing to what Part of Speech each Word particularly belongs. Many a poor Scholar has been bewildered and lost in your long and tedious Etymology, to prevent which, I intend to send out this Sheet, (as I think, pertinent Abstrait, with a Proof to exemplify and prove the same, &c. [See p. 100.] But I would advise, that Scholars be not puzzled with the different Kinds of Particles till they have got the Nouns, Qualities, Relative Nouns, and Verbs, which nothing will remain upon Head but the Particles, which I believe, may be much distinguished from one another by the following Method.

Make the Scholars write them down in their own pocket Pocket-Books, in under Adverbs, [See p. 100.] now, then, always, before, after, &c. &c. All the Adverbs, without Exception of Time, Number, Place, &c. and so with the Conjunctions, Prepositions, and Interjections. Thus a

Scholar, having them all in a little Space under his Eye, may soon be made acquainted with the Nature and Properties of each.

Among many Masters who pretend to teach Grammar, I know Etymology is either entirely neglected, or, above every other Part, taught to little Purpose, though that on which all others in a great Measure depend; and, in my Opinion, so very essential to polite Writing, that I cannot think any one qualified to speak, write, or compose with a happy Propriety, a Clearness and Comprehensiveness of Expression, who has not a thorough Knowledge of, and pays not a proper Regard to it.

In learning *Latin*, making Examples from false Concord is reckoned the most expedient Method to a thorough Knowledge of Syntax; and though our Language is less tedious and difficult in this Part than the *Latin*, having fewer Cases, Cases, Times, &c. yet, I think, Examples of bad English, under the few Rules we have, after the Manner of *Clark's* or *Bayley's* Examples for the *Latin* Tongue must needs be altogether as regular and critical Knowledge of our own. To which End, I have laid down the following Examples, [page 22.]

As I have never observed this Method recommended or prescribed by others, I shall be glad if it assists the Mind to be improved upon. This, I believe, I may venture to say in its Vindication, that any thinking Person must allow it to be necessary, who will only observe how often the systematic Part of our Language suffers from many People of all Ranks, both in speaking and writing; and that by a long Familiarity, Custom, the great Habit of all Things, has rendered false Concord so natural to us, that it is impossible for any one to speak and write correctly who is unacquainted with Syntax, or has not learned the Language in a systematical Way.



A NEW
GRAMMAR
OF THE
ENGLISH LANGUAGE;
WITH
EXERCISES of BAD ENGLISH

Q. WHAT is Grammar?

A. Grammar is the Art of expressing the Relation of Things in Construction; with due Accent in Speaking, and Orthography in Writing, according to the Custom of those whose Language we learn.

Q. What do you learn Grammar for?

A. To speak and write properly and correctly by Rule.

Q. What does Grammar treat of?

A. Letters, Syllables, Words, and Sentences.

A

Of

Of ENGLISH GRAMMAR in particular.

Q. Into how many Parts is Grammar divided?

A. Four; (which will be treated of in the following Order in this Book)

I. ORTHOGRAPHY.

2. PROSODY.

3. ETYMOLOGY.

4. SYNTAX, or SYNTAXIS.

I. *What is Orthography?*

A. The Art of true Spelling, which teaches to write every Word with proper Letters; but as concerned in Pronunciation, it shews how to give the due Sound to them; and for that it is called Orthoepey.

Q. How do you explain the Difference between Orthography and Orthoepey?

A. The Difference is, that Orthography relates to the true writing of Words; as we must write Bishop, not Byshop.

And Orthoepey to the true pronouncing of them; as we must pronounce Servant, not Sarvant.

II. *What is Prosody?*

A. Prosody is that Part of Grammar which shews how to mark, or to pronounce Syllables in Words, according to their true Accent and Quantity.

III. *What is Etymology?*

A. Etymology treats of the several Kinds of Words (or Parts of Speech), their Derivations, Endings, Change, and Likeness to one another.

IV. *What is Syntax or Syntaxis?*

A. Syntax teaches the proper Disposition and Connection of Words in a Sentence or Sentences together.



OF

OF
ORTHOGRAPHY;

OR,
TRUE SPELLING.

PART I.

CHAPTER I.

Q. **W**HAT is a Letter?

A. A Letter is a Mark or Character, denoting a simple, uncompoundd, peculiar Sound.

Q. *How are the complete Set of Letters called by the Learned?*

A. The Alphabet.

Q. *What do you mean by the Alphabet?*

A. Alphabet is a Word made up of the Names of the two first *Greek* Letters; namely, *Alpha* and *Beta*, answering to our *A* and *B*; whereby is meant the whole Number of our twenty-six *English* Letters; as, when a Boy is in his *A, B, C. &c.*

The ALPHABET.

Roman.		Italic.		English.		Sound of each Letter.
A	a	<i>A</i>	<i>a</i>	A	a	a
B	b	<i>B</i>	<i>b</i>	B	b	bee
C	c	<i>C</i>	<i>c</i>	C	c	fee
D	d	<i>D</i>	<i>d</i>	D	d	dee
E	e	<i>E</i>	<i>e</i>	E	e	e
F	f	<i>F</i>	<i>f</i>	F	f	eff
G	g	<i>G</i>	<i>g</i>	G	g	gee
H	h	<i>H</i>	<i>h</i>	H	h	aitch
I	i	<i>I</i>	<i>i</i>	I	i	i
J	j	<i>J</i>	<i>j</i>	J	j	jay
K	k	<i>K</i>	<i>k</i>	K	k	ka
L	l	<i>L</i>	<i>l</i>	L	l	ell
M	m	<i>M</i>	<i>m</i>	M	m	em
N	n	<i>N</i>	<i>n</i>	N	n	en
O	o	<i>O</i>	<i>o</i>	O	o	o
P	p	<i>P</i>	<i>p</i>	P	p	pee
Q	q	<i>Q</i>	<i>q</i>	Q	q	ku
R	r	<i>R</i>	<i>r</i>	R	r	ar
S	s	<i>S</i>	<i>s</i>	S	s	efs
T	t	<i>T</i>	<i>t</i>	T	t	tee
V	v	<i>V</i>	<i>v</i>	V	v	vee
U	u	<i>U</i>	<i>u</i>	U	u	u
W	w	<i>W</i>	<i>w</i>	W	w	double u
X	x	<i>X</i>	<i>x</i>	X	x	eks
Y	y	<i>Y</i>	<i>y</i>	Y	y	wi
Z	z	<i>Z</i>	<i>z</i>	Z	z	zed, or ze.

Q. How are these Letters divided?
 A. Into Vowels and Consonants.



CHAP.

CHAP. II.

Of the VOWELS.

Q. WHAT is a Vowel?

A. A Vowel is a Letter, which, without the Help of any other Letter joined to it, doth by itself denote a perfect Sound, and often alone makes a perfect Syllable; as, A, I, O, &c.

Q. How many Vowels are there?

A. Five; *a, e, i, o, u*, and *y* when it follows a Consonant, which is only a different Character for *i*, being either sounded like it, as in *by, thy*, or like *e*, as in *happy, Mercy*, &c.

Q. How many Sounds has a Vowel?

A. Two in general, viz.

1. A LONG SOUND,

When the Syllable ends with a Vowel, either in Monosyllables, or in Words of more Syllables; as, *tāke, wē, l, gō, nū*, or, as *Nāture, Nēro, Nūre, Nō-vice, Nūisance*.

2. A SHORT SOUND,

When the Syllable ends with a Consonant, either in Monosyllables, or others; as, *Hāt, hēr, bīt, rōb, Tūn*, or, as *Bārber, bitten, Blutton**

Q. Are there no Exceptions to this general Rule?

A. Yes; in Case of a double Accent, as in *Balance, Banish*, &c. where the *l* and *n* having each a double Sound, must be supposed as double Letters,

A 3

and

* Any one, accustomed to divide by Rule, will never be at a Loss to know at first Sight where every particular Syllable of a Word ends, and whether with a Vowel or a Consonant.

6 Of ORTHOGRAPHY: Or,

and the first Syllable of each of these Words to end with a Consonant; as, *Bal-ance, Ban-ish**.

2. Where *e* final is not sounded, but only lengthens the former Vowel; as, *mine, thine*.

Of the Vowel A.

Q. What do you observe of the Letter a?

A. 1. It must be observed, that when *a* is short, i. e. when it is in a Syllable that ends with a Consonant, as before remarked, it must be sounded as in *Hat, Map, Lad, Tap*.

2. It is sounded long when it ends a Syllable, and before final *e*; as, *Maker, made*.

3. Before *l* and *r* it is pronounced broad, like *aw*; as, *talk, walk, harm, warm, farm, &c.*

Q. Does a ever lose its Sound?

A. 1. When *a* is the latter Vowel of an improper Diphthong, it loses its Sound, and the former Vowel only is named; as, *Diamond, Flea, Pea, Plea, Sea, Tea, &c.*

2. Most of the proper Names that have *aa*, drop one of them in the Pronunciation; as, *Isaac, (Ifac), Balaam, (Balam);* except *Ba-al, Ga-al*.

Of the Vowel E.

Q. What have you to observe of this Letter?

A. It is long or short by the general Rule before noted; and final *e* serves to lengthen the former Vowel

* See the double Accent explained under the first Table of Spelling.

Vowel in the same Syllable; as, *are, here, Mire, Sore, Cure*; except in *come, some, give, live**.

Q. Is single e then never sounded at the End of Words?

A. Yes, at the End of some proper Names; as Jesh-se, Geth-se-ma-ne, Eu-ni-ce, Phœ-be, Pe-ne-lo-pe, &c. also in E-pi-to-me, Ca-ta-stro-phe.

Also *e* is sounded long in *he, she, me, we, be, and ye.*

Q. Does final e silent always lengthen the Vowel or Syllable before it?

A. Final e silent after two Consonants doth not lengthen the Syllable; as, Badge, Wedge, Hinge, Revenge, &c. except strange, change, range, waste, Haste, Paste, Taste, &c.

Also *bind, Hind, Kind, Mind, Rind, &c.* are still sounded long, though *e* final be left out; which formerly used to be set after them.

Q. Does final e ever suffer any Change?

A. It seems to alter its Situation in some Words, and to sound before l and r in Words with final e; as, cre, tre, le, in Acre (Aker), Mitre, (Miter), humble, (humbel), &c.

Q. Does s after silent e at the End give any Sound to the e?

A. If the Words end with be, de, fe, ke, le, me, ne, pe, re, and te, the e remains silent, though s be added; as,

be

* *E silent is always to be written after c and g, when sounded soft, not only at the End, but also in the Middle of Words; as, Advance—Advancement, Change—changeable, Place—placed: But it is changed into i before the Termination ous; as, Vice—vicious, &c.*

8 Of ORTHOGRAPHY: Or,

be	} in	bribe	—bribes	me	} in	name—names
de		tide	tides	ne		tune tunes
fe		fife	fifes	pe		strips stripes
ke		lake	lakes	re		share shares
le		tale	tales	te		fate fates

Q. Are there no Words which gain a new Syllable by adding s to final e?

A. Yes, such as end in *ce, ge, fe, ze*; as, *Face—Faces, Stage—Stages, Horse—Horses, Affize—Affizes, &c.*

Of the Vowel I.

Q. What have you to observe of the Letter i?

A. Besides its being long or short by the general Rule with other Vowels, it is also long

gh	} as	high		ld*	} as	Child
before ght		fight		mb		climb
gn		sign		nd		kind

Q. How is i sounded in proper Names ending with iah?

A. I is sounded long by the general Rule, as ending the Syllable in proper Names ending with *ah* or *as*; as, *Hezekiah, Jeremiab, Elias, Tobias.*

Q. How is i sounded before a Vowel in other proper Names?

A. I is sounded short in many other Scripture proper Names; as, *Aziel, Mirium, Belium.*

Q. When is i sounded like ee?

A. I is sounded like *ee* in *Machine (Masheen), Magazine (Magazeen), oblige (obleege), &c.* from the French.

Q. Is the Sound of i ever lost?

A. It is; as in *Piece, pierce, view, Salisbury, &c.* Also in *Medicine (Medicine),* but not in *Medicinal.*

Of

* Except build, guild, and in Words derived from these.

Of the Vowel O.

Q. What is observable of o?

A. In some Words of the plural Number from the *Latin*, *o* is sounded long in the last Syllable, before a Consonant; as, *Folios*, *Quartos*, &c.

Q. When is o sounded like oo?

A. When *o* is long, it sounds mostly like *oo*; as in *do*, *doing*, *move*, *prove*.

Q. In what Words is the Sound of o lost?

A. *O* is lost in these Words; *Feoffe* (*Feffe*), *Nicholas* (*Nichlas*), *Carrion* (*Carrin*), *Chariot* (*Charrit*).

Q. When is o sounded like i?

A. *O* is commonly, tho' improperly, sounded like *i* in *Women* (*Wimen*), *Flaggon* (*Flaggin*).

Q. When is o sounded like u?

A. *O* is improperly sounded like *u* in *Attorney* (*Atturney*), *Compasses* (*Cumpasses*), *Conduit* (*Cunduit*), *conjure* (*cunjure*), *Constable*, (*Cunstable*), *London* (*Lundon*), *Monmouth* (*Munmouth*), *Pommel* (*Pummel*).

Q. When is o silent?

A. At the End of Words ending with *ous*; as, *righteous*, *piteous*, *virtuous*, &c.

Of the Vowel U.

Q. Does u ever change its Sound?

A. It sometimes doth.

1. Into the Sound of *e*; as in *bury* (*berry*), *Burial* (*Berrial*).

2. Into *i*; as in *busy* (*Bizzy*), *Business* (*Bizness*).

Q. What do you observe of u after g?

A. *U* after *g* is mostly silent; as, *Guest*, *Guilt*, *Tongue*, *Plague*, *Rogue*, *Vogue*, &c. But it serves to retain the hard Sound of *g*, which, without it, would be soft.

Q. Does

Q. Does u ever end any English Words?

A. U ends no Words but these five, you, thou, Beau, Lieu, adieu; the last three of which we have from the French. Instead of final u, we put ew, or ut; as, few, due, &c.

Q. Does u always sound long or short, according to the general Rule, as other Vowels?

A. No; u is sounded short in many Words ending with ure after the Letter t; as, Creature, Gesture, Lecture, Picture, Scripture, &c. In all which, and many more, the u in the last Syllable is sounded soft and short, tho' the Words end with e silent; but in all other Positions the u is sounded long or short, according to the general Rule.

Of the Vowel Y.

Q. When is y a Vowel?

A. When it ends a Word or Syllable; as, by, thy, Mercy, many.

Q. What is the Sound of y as a Vowel?

A. The same as i, and it is used at the End of Words instead thereof; for i ends no English Word.

Q. What have you further to observe of y?

A. 1. Y final, in Names singular, is always changed into ie in the Plural; as, Cry—Cries, Enemy—Enemies, Mercy—Mercies: And in the third Person of Verbs; as, marry—married, tarry—tarried, &c.

2. Y is seldom found in the Middle of Words, except in Egypt, Hymn, Rhyme, System, and some others of Greek Origin, and then it is a Vowel; and in English Words before the Termination ing; as, marrying, burying; but before other Terminations we use i, and not y; as, dutiful, Craftiness, &c.

yet

yet it is always retained after a Vowel; as, *Essay, Essays, Attorney, Attorneys, pray, praying, Prayer, &c.*

3. When it begins a Syllable it is a Consonant; as, *yes, yonder, Yesterday.*

C H A P. III.

Of the DOUBLE VOWELS, called Diphthongs.

Q. WHAT is a Diphthong?

A. A Diphthong, or double Vowel, is the Meeting of two Vowels in the same Syllable.

Q. How many Sorts of Diphthongs, or double Vowels, are there?

A. Two, Proper and Improper.

Of the Proper Diphthongs.

Q. What do you mean by a Proper Diphthong?

A. A Proper Diphthong is where both the Vowels are sounded together; as, *oi* in *Voice*, *ou* in *House*.

Q. Which are the Proper Diphthongs?

A. The Proper Diphthongs are *au*, *ei*, *oi*, *eo*, and *ou*.*

Q. How are they sounded or named?

A. 1. Not separately, as we would spell, but as we read them in the following Words, (*viz.*) *Au-ther*, *ei-ther*, *oi-led*, *ou-zy*.

2. *Au* usually keeps one and the same Sound; as, in *laud*, *Fraud*, &c.; but it loses the Sound of *u* in *Aunt* (*Ant*), *gauge* (*gage*).

3. *Ei*

* *W* and *y*, sounding like *u* and *i*, make four Proper Diphthongs more; as, *aw*, *ow*, *ey*, *oy*.

3. *Ei* or *ey* have not, like most others, the complicated Sound of the two Vowels, but generally take that of *a* long; as, *feign*, *veih*, *prey*.

4. *Oi* always keeps its long Sound, as in *boil*, *toil*, &c. compounded Words excepted.

5. *Oo* is sometimes sounded like *u* short, as in *Blood*, *Flood*, &c. and like *o* long in *Door*, *Floor*.

6. *Ou* usually keeps one and the same Sound; as, *House*, *Mouſe*; but sounds like *u* short in *Couple*, *Trouble*, *Scourge*, &c.

Q. *Are the Sounds of the proper double Vowels always written with the same Letter?*

A. No; for *ai*, *au*, *oi*, and *ou*, end no *English* Words, except *ou* in the Words *thou*, *you*, but are changed into *ay*, *aw*, *oy*, and *ow*; as in *Day*, *Claw*, *Boy*, *Plow*. *Oo* never begins or ends any *English* Word, except the Words *too* and *woo*.

Of the Improper Diphthongs*.

Q. *What do you mean by an Improper Diphthong?*

A. An *Improper Diphthong* is where the Sound of but one of the two Vowels is heard; as *e* in *Peo-ple*, &c.

Q. *Which are the Improper Diphthongs?*

A. The *Improper Diphthongs* are *aa*, *ao*, *ea*, *eo*, *eu*, *ee*, *ie*,

* *When a Proper Diphthong loses its natural Sound, and changes it to any other simple Sound, it ceases to be a Proper, and becomes an Improper Diphthong, as having only the Sound of one single Vowel; except where u sounds like oo; as in could, would, should; for oo is also a Proper Diphthong.—Double Vowels often occur at the End of Words, when the latter is of no Use at all, but only from the Custom of our Language, which seldom ends a Word with any of the Vowels but e or y; as, Lie, die, toe, thoe, foe, true, virtue, day, play, lay, say.*

ie, oa, œ, (oe) ue, ui, likewise *e* from the *Latin*, (which is still used in some proper Names) and they are sounded in the Manner following, *viz.*

sounded like

- | | | | | |
|--|---|-------------------|---|---|
| 1. | } | <i>a</i> long in | { | <i>Aaron, Baal, &c.</i> |
| <i>na</i> | | <i>a</i> short in | | <i>Isaac, Canaan, &c.</i> |
| <i>oo</i> | | <i>a</i> long in | | <i>Gaol.</i> |
| 2. | } | <i>a</i> short in | { | <i>hearken, Heart.</i> |
| <i>ea</i> | | <i>e</i> short in | | <i>Bread, Breast, dead, dealt.</i> |
| | | <i>e</i> long in | | <i>Bean, deal, Retreat.</i> |
| 3. | } | <i>e</i> short in | { | <i>Jeopardy, Leopard, Leonard.</i> |
| <i>eo</i> | | <i>e</i> long in | | <i>People, feudatory, feudal.</i> |
| | | <i>o</i> short in | | <i>George, Geography, Georgics.</i> |
| 4. <i>eu</i> | | <i>u</i> long in | | <i>Due, Deuce, Pleurisy, &c.</i> |
| 5. <i>ee</i> always retains its long Sound; as in <i>Creed, Speed, &c.</i> | | | | |
| 6. | } | <i>e</i> long in | { | <i>Belief, besiege, Chief, Cashier.</i> |
| <i>ie*</i> | | <i>i</i> short in | | <i>Pierce, fierce.</i> |
| 7. | } | <i>o</i> long in | { | <i>Boat, Coat, Goat, Soap.</i> |
| <i>oa</i> | | | | <i>Goal (the End of a Race).</i> |
| 8. | } | <i>e</i> long in | { | <i>Oeconomy, Phœnix.</i> |
| <i>oe</i> | | <i>o</i> long in | | <i>Doe, Foe, Sloe, Toe, Woe.</i> |
| 9. | } | <i>e</i> short in | { | <i>Guest, Guess, Guerdon, &c.</i> |
| <i>ue</i> | | <i>u</i> long in | | <i>accrue, Avenues, ensue.</i> |

B

10.

* *At the End of Words it is written with y; as, busy, crucify, &c. and not busie, crucifie.*—Two Vowels coming together, making an Improper Diphthong, the latter generally lengthens the former, except in this Diphthong, where the latter takes the Sound, as it sometimes does in the Diphthongs *eu* and *ui*.

10. } *i* short in { *Biscuit, built, Guilt, &c.*
ui } *i* long in { *guide, quite, beguile, disguise.*
 } *u* long in { *bruise, recruit, Fruit.*

e is sounded as *e* long in *Æneas*, and as *e* short in *Ætna*.

Q. *Are not the Vowels in these Improper Diphthongs sometimes parted, and make two distinct Syllables?*

A. 1. They are parted mostly in compound Words, where the next Syllable begins with a Vowel; as, *re-iterate, re-imburse, pre-amble, &c.*

2. In Words ending with *ed* or *er*; as, *Di-er, Clo-thier, di-ed, &c.*

3. In Hebrew Words; as, *Zo-an, Zo-ar, Gilbo-a.*

4. In Greek Words; as, *Cæsare-a, Ide-a.*

5. In Words from the Latin; as, *Be-atitude, create, Cre-ator, qui-et, Soci-ety, &c.*

Also in some English Words; as, *Miscre-ant, Cru-elty, &c.* constituting the greatest Difficulty we have in our Orthography.

Of Triphthongs, or Treble Vowels.

Q. *Do more than two Vowels ever meet together in a Syllable?*

A. Yes, sometimes three; as, *eau* in *Beauty*, and are called a *Triphthong*, when they make but one Syllable.

Q. *How many Triphthongs are used in English?*

A. We have adopted seven, and mostly from the French; as, 1. *eau* in *Beauty*; 2. *ieu* in *Lieu*; 3. *iew* in *View*; 4. *uai* in *Quail*; 5. *uea* in *Queen*; 6. *uee* in *Queen*; 7. *eye* in *Eye*.

Q. *How are they sounded?*

A. The first three as *a* long; the fourth as *ay*; the fifth and sixth as *e* long; and the seventh as *i* long.

CHAP. IV.

Of the CONSONANTS.

Q. **W**HAT is a Consonant?

A. A Consonant is a Letter that has not any vocal Sound, without adding a Vowel before or after it; as, *b*, which is called *be*; *p*, which is called *pe*.

Q. How many Consonants have we in English?

A. Twenty-one; namely, *b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, w, x, y, z*.*

The first Division of Consonants.

Q. What is the first Division of Consonants?

A. Single and Double.

Q. Which are double and which are single?

A. *T* and *z*, made of *cs* and *ds*, are double Consonants, and all the Rest are single ones.

The second Division of Consonants.

Q. What is the second Division of Consonants?

A. Mutes and Semivowels, or Half Vowels.

Q. What is a Mute?

A. A Mute is a Letter which cannot be distinctly sounded without a Vowel added; such are, *b, c, d, g, j, k, p, q, t, v*.

Q. What is a Half Vowel?

A. A Half Vowel is a Letter which has some imperfect Sound without a Vowel added; such are *f, h, l, m, n, r, s, y*; four of which are called Liquids, namely, *l, m, n, r*.

Q. Why are they called Liquids?

A. Because of that easy Motion with which they nimbly glide away after a Mute in the same Syllable,

B 2

with-

* They are called Consonants, from being those Letters that agree with the Vowels in expressing Sounds,

16 . Of ORTHOGRAPHY: Or,

without any Sound; as, *ble* in *Blemish*, and *pro* in *probable*.*

B.

Q. *What is observable of b?*

A. Some Words ending in *mb*, quite lose the Sound of *b*, and are pronounced without it; as, *dumb*, (dum) *Crumb*, (Crum) *Lamb*, (Lam) *Limb*, (Lim) *Plumb*, (Plum) *Thumb*, (Thum).

And some do it with *bt* final, or middle; as, *Debt*, (Det) *Doubt*, (Dout) *Debtor*, (Deter) *subtle*, (sut.le).

Q. *In what Words does b lose its Sound, and serve only to lengthen the Syllable?*

A. *B*, like *e* final lengthens the foregoing Vowel, in *Climb*, (clime) *Womb*, (Wome) *Concomb*, (Coxcome).

C.

Q. *What have you to say concerning the Letter c?*

A. This Letter must not be put between two Consonants; as, *drink*, not *drinck*; except before *b*, as, *Match*, *Watch*.

Q. *How many Sounds has c?*

A. Two; a soft Sound like *s*, as in *Cedar*, and a hard Sound like *k* in *Cat*.

Q. *When is c sounded soft?*

A. 1. Before *e*, *i*, and *y*; as in *Cement*, *City*, *Cypher*, except in *Sceptic*, *Scheme*.

2. *C* is also sounded soft before an *Apostrophe*, (') denoting the Absence of *e*, as if *e* was written before

* *A Mute is silent, or has very little Sound of itself.—A Semivowel partakes of a simple Sound.—And a Liquid is so called from the Lips or Tongue being made use of to divert the Sound of the Letters following.*

fore a Consonant, and yet silent ; as, *danc'd*, (danced) *plac'd*, (placed)*.

Q. *When is c sounded hard ?*

A. C is hard like *k* before *a*, *o*, *u*, and the Consonants *l*, *r* ; as, *Can*, *Cord*, *Cub*, *clean*, *Crab* ; and at the End of a Syllable or Word ; as, *Ac tive*, *Frolic*, *Mu-sic*, &c. Also sometimes before *b* ; as, *Chord*, *Cho-lic*, *Scheme*, &c.

Q. *When is c not sounded ?*

A. C before *k* is quite lost in Monosyllables ; as, *Back*, *Crack*, &c.

And in these Words, *Schism*, (Sizm) *Verdict*, (Verdit) *Indictment*, (Inditement) *Viſuals*, (Vittles) *Viſualler*, (Vitler) &c.

Q. *When is ch sounded like k ?*

A. Ch is sounded like *k* in most foreign Words, and especially in the proper Names of the Bible ; as, *Archippus*, *Archangel*, *Baruch*, *Chemist*, *Choler*, *Chaos*, *Character*.

Q. *Are not some particular Words excepted ?*

A. The ancient English Sound of *ch* is usually retained in these Words, *Archbishop*, *Archdeacon*, *Rachael*, *Arch*, *Archness*.

B 3

Q How

* As there is no Difference in the Sound of *s* and *c* before *e*, *i*, and *y*, it is one of the hardest Things in the English Tongue to know when to write the one and when the other. there being no settled Rule for this Purpose ; and Grammarians, multiplying Observations, rather confound than help the Learner ; since that Rule can be of little Service that admits of such a vast Number of Exceptions : In this, or any other Case, till the Learner be confirmed in a correct Way of Spelling, let him not trust his uncertain Judgment, without consulting a Dictionary, when he meets with a Word of which he has not a just Idea ; and to prevent his mistaking the same Word another Time, he should write it down in his Pocket-book, which is the best Method to improve him in spelling truly.

Q. How is the French ch sounded?

A. The French sound ch like sh; and we retain that Sound in many Words immediately received from them; as, Chevalier, (Shevaleer) Machine, (Masheen) Capuchine, (Capusheen) Chaise, (shaile) Champaign, (Shampane).

Q. Can you give another Observation on the Sound of ch?

A. Ch is pronounced as qu in Choir, (Quoir) Chorister, (Quorister).

Also *ch* at the End of Words takes *t* before it; as, *Ditch, Witch*; except some few common Words, as *much, such, rich, which*.

D.

Q. What is observable of d?

A. The Termination ed is often shortened into t; as, burned, (burnt) shipped, (shipt) ripped, (ript) blessed, (blest) tossed, (toft) &c. But this Shortening is never to be used when any Word in d or t final takes the Termination ed after it; as, land—landed, not land'd; part—parted, not part'd. Nor even when d or t follows it in the next Word.

Q. Is ever the Sound of d lost?

A. D is not sounded in Ribband, (Ribbon) Diamond, (Dimon).

F.

Q. What are your Observations on the Sound of f?

A. 1. F in the Word of is sounded strong, like v; as, The Lord Mayor (ov) London.

But *off* (at a Distance) is sounded with a free Aspiration; as, *to keep off, to carry off*, (as it were *oph*).

2. *F* in the Plural Number is actually changed into *v*, and has its Sound; as, *Life—Lives, Wife—Wives*. G.

G.

Q. How many Sounds has g?

A. It has two Sounds like *c*, the one hard, and the other soft.

Q. When is g sounded hard?

A. *G* is always hard before *a*, *o*, *u*, *l*, *r*; as, *Garment*, *gone*, *Gun*, *Glass*, *grow*; before *ui* at the Beginning, and *er* sometimes at the End of Words; as, *Guilt*, *Guide*, *Anger*, *longer*; and at the End of a Syllable or Word; as, *bring*, *bringing*: Also when *gg* come together, they are both hard, though *e* or *i* follows; as, *Rigging*, *Dagger*; except *suggest*, *Suggestion*.

Q. When is g sounded soft?

A. *G* is usually sounded soft before *e*, *i*, and *y*, like *je* and *ji*; as *Gender*, *Ginger*, *Gybe*, &c.

Q. Are there not some Exceptions?

A. Yes; there are three Exceptions.

1. All proper Names in the Bible have *g* hard before *e* and *i*, because they are always pronounced so in the Originals; as, *Gethsemane*, *Gibeon*, *Gilboa*, &c. and some others; as, *Gilbert*, *Argyle*.

2. *G* before *e* is hard in the following common Words; *beget*, *forget*, *Geer*, *Geese*, *get*, *Gewgaws*, *Gelding*.

3. *G* before *i* is hard in these Words; *begin*, *begirt*, *forgive*, *giddy*, *Gift*, *Gills*, *gild*, *gilt*, *Gilder*, *Gimlet*, *girt*, *Girdle*, *Girl*, *give*, &c.

Q. Is d ever sounded like dc?

A. In a few Words; as, *Roger*, *College*, *Digit*, *Flagelet*, *frigid*, *Legerdemain*, *Magic*, *Pigeon*.

Q. Is the Sound of g ever lost?

A. 1. *G* before *m* and *n* in the same Syllable is silent; as, *Signior*, (Senior) *Sovereign*, (Soverein) *Phlegm*, (Fleme) *Sign*, (Sin) *deign*, (dein) *reign*, (rein) *arraign*, (arrain) *Gnat*, (Nat) &c.

Q

Q. How is gh sounded in the Beginning of Words?

A. Gh in the Beginning of Words sounds like g hard, though very rarely; as, Ghost.

Q. Is not gh sometimes sounded like ff and ro?

A. 1. The proper Sound of gh is out of the Throat; but to take off the Roughness, it is grown customary to sound it like ff; as, cough, (coff) laugh, (lass) enough, (cnuuff) &c. and sometimes to neglect it quite.*

2. The Sound of gh at the End of several Names of Places is the same as ow; as, Edinburgh, (Edin-burrow) Gottenburgh, (Gottenburrow) &c.

Q. Can you give any Examples where the gh is not sounded?

A. Gh is not sounded in the following Words; but only lengthens the Vowel; as, Almighty, (Al-mity) Daughter, (Dauter) delight, (delite) Right, (rite) though, (tho) &c.

H.

Q. Is h sounded at the End of Words?

A. H is not sounded at the End of some Words; as, Jeremiah, Messiah, &c. but it is always sounded if t or c goes immediately before it; as, match, catch, bath, Bath, &c.

Q. What have you to observe further of h?

A. 1. H is almost silent in John, Thomas, Honour, Heir, honest.

2 H

* Enough, when it signifies a sufficient Quantity, sounds, as here, enuff; but when it signifies a sufficient Number, it sounds enow; and it would be better to write it so.

2. *H* is not written before any final Consonant but *t*; as, *Knight*, *Light*, *might*.

3. *H* is lost after *r*; as, *Rhime*, *Rheum*, *Rhetoric*, *Rhenish*.

J.

Q. *What is observable of j?*

A. If this Letter be always tailed, as it ought to be, and the Learner accustomed to call it *ja*, no other Rules or Observations are necessary about it: It always begins a Syllable, and is put before a Vowel only; as, *James*, *Joseph*, *June*, &c. and always bears the soft Sound of *g*.

K.

Q. *What is observable of k?*

A. The chief Use we have for *k* in the English Language, is to express the hard Sound of *c* before *e* and *i*; as, *keep*, *kill*, &c. being never put before any other Letter at the Beginning of a Word but *n*, and then mostly silent, or expressed in an imperfect Manner; as, *Knack*, (*Nack*) *Knight*, (*Night*) &c.

Q. *Have you any further Observations on the Letter k?*

A. *K* is mostly omitted in the Ending *ick*, in Words of two or more Syllables, such as *Musick*, *Logick*, *Arithmetick*: and though it was the old established Way of Spelling to retain it, all our best modern Authors leave it out as a superfluous Letter; as *c* at the End of Words and Syllables is always sounded hard like *k*, without *y* or silent *e* to soften it; as in *Chace*, *Trace*, *Mercy*, &c.

L.

L.

Q. *What is observable of the Sound of l?*

A. It is sometimes sounded like r in the Word Colonel, (Cornel)

Q. *What Words leave out l in the Pronunciation?*

A. L is silent in a few common Words; as, Folk, (Foke) Psalm, (Psaum) Salmon, (Sammon) &c. Also in some Names of Places; as, Alnwick, (Anwick) Lincoln, (Lincon) &c.

Q. *What have you further to observe of l?*

A. 1. L, in Words of one Syllable, is usually doubled at the End; as, all, well, will, toll, full, &c. except when a Diphthong comes before it; as, Hail, Eel, Feol, Soul: Words compounded with all, are also written with one l; as, Almighty, almost, always, &c.

2. No Words of above one Syllable end in ll; as, beautiful, faithful, &c. except in a few Words accented on the last Syllable.

M.

Q. *What is observable of the Letter m?*

A. M sounds like n in the Words Accompt, (Account) Accomptant, (Accountant)*.

N.

Q. *What Words leave out n in the Pronunciation?*

A. N is never heard at the End of a Word after m; as, Autumn, Column, condemn, contemn, damn, limn, solemn; but n must be written, because the Words have mostly a foreign Derivation.

P.

Q. *In what Words is p written and not sounded?*

A.

* They are now frequently written Account, Accountant.

A. *P* is very obscure, if not quite lost, before *s* at the Beginning of Words; as, in *Psalmist*, *Psalm*, *Psalter*; or between *m* and *t*; as, *tempt*, *Attempt*, *exempt*, *Contempt*, *empty*, *Sumpter*, *Symptom*.

Q. How is *ph* sounded?

A. When *ph* is in one Syllable, it always sounds like *f*; as, *Phantom*, *Diphthong*, *Epitaph*; but when it is in different Syllables, each has its natural Sound; as, *Shep-herd*, *up-hold*, &c.

Q. Is the Sound of *ph* ever changed?

A. In some Words it sounds almost like *v*; as, *Stephen*, (*Steven*) *Nephew*, (*Nevev*)*.

Q.

Q. How is *q* sounded?

A. Like *ku* or *k*, and has always *u* after it. It ends no Words without *ue* after it; and that but a few from the *Latin* in *quos*; as *oblique*, *antique*, from *obliquus*, *antiquus*; in which the *que* sound like *c* hard, or *k*, and must be so pronounced. Words from the *French* mostly change *que* into *c* or *k*; as, *risk*, *traffic*, from *risque*, *traffiquet*.

R.

Q. What is observable of *r*?

A. It is sometimes sounded double; as, *Forage*, *Parish*, *perish*, &c. but is never silent.

S.

Q. How many Sounds has *s*?

A.

* Note, *ph* is silent in *Phthysic*, (*tyfic*) *phthysical*, (*tyfical*.)

† Some reckon *q* a needless Letter, because *c* hard or *k* might supply its Place; but its Use is manifest at the Beginning of Words; as in *Queen*, *Question*.

A. Two: 1. A soft Sound, like Hissing, and this is its proper and natural Sound.

2. A hard and obscure Sound, like *z* at the End of Words; also after an Improper Diphthong in the Middle of Words.

Q. Can you give an Example of the soft hissing Sound of *f*?

A. *This, thus, us, yes*; but all Monosyllables, except these four, end with the strong hissing Sound of *s*, and are mostly written with *fs*; as, *hiss, bliss, kiss, &c.*

But in Words of more than one Syllable, after *ou*, the *f* is not doubled; as, *glorious, gracious, tedious, &c.*

Q. Can you give an Example of the hard Sound of *f*?

A. *As, has, his, was*; and it is always thus founded at the End of Monosyllables ending with single *s*; (except the four before-mentioned, viz. *this, &c.*) and after an Improper Diphthong in many Words; as, *raise, Praise, Reason, graciously, Righteousness, &c.*

Q. What other Observations have you of *f* sounding hard?

A. 1. *S* is founded hard like *z*, in all Words of the plural Number, and all the Verbs of the third Person singular; as, *Names, Worms, he hears, she reads.*

2. At the Beginning of Words; as, *safe, sober, &c.*

3. When it follows a long Syllable; as, *grows*.*

Q. In what Words is *f* not founded?

A. *S* is not founded in *Carlisle, (Carlile) Viscount, (Vicount) Island, (Iland) Isle, (Ile) &c.*

T.

* The small short *s* is never used but when it is the last Letter of a Word, the long *f* serving every other Place where the Capital *S* is not used.

T.

Q. How is *ti* sounded before a Vowel?

A. Like *sh*; as, *Nation*, *Obligation*.

Q. Are there not some Exceptions?

A. Yes, there are four Exceptions.

1. *Ti* keeps its own natural Sound at the Beginning of Words, and when *f* goes immediately before it; as, *Title*, *celestial*, &c.

2. Before a Consonant in the same Syllable; as, *elastic*, *Tillage*, &c.

3. Comparatives in *er*, and Superlatives in *est*, from Qualities ending in *ty*, give *ti* its natural Sound; as, *mighty*, *mightier*, *mightiest*.

4. Names plural, and the second and third Persons of Verbs ending in *ty*, give *ti* its natural Sound; as, *Cities*, *Duties*, to *empty*, thou *emptiest*, he *emptieth*, and *emptied*; and from *Pity*, we say *pitiable*.*

Q. Does *st* sound any where like *ff*?

A. *St* sounds like *ff* lost in such words as these, *Apostle*, *Bristol*, *Bustle*, *Castle*, *Epistle*, *Gristle*, *nestle*, *ruffle*, *Thistle*, *whistle*, *wrestle*.

Q. If *c*, *s*, or *t*, going before *i*, followed by another Vowel, sound alike, as in *Musician*, *Persuasion*, *Imitation*, how must we know when to write one, and when another?

A. 1. All Words of this Kind are derived from others; and therefore when the original Word ends in *de*, *si*, or *se*, then *si* is used; as, *persuade*—*Persuasion*, *confess*—*Confession* *confuse*—*Confusion*, &c.

2. If the original Words end in *ce* or *c*, then *ci* is used; as, *Grace*—*gracious*, *Music*—*Musician*.

C

3. But

* *T* singular in some Words sounds like *tt*; as, *Latin*, *City*, *Patent*, *Titular*, &c.

3. But if they end with *t* or *te*, then *ti* is used; as, *Seet*—*Section*, *imitate*—*Imitation*; except *submit*—*Submission*, *permit*—*Permission*.

Q. *How is th sounded?*

A. *Th* coming together in a Syllable, and considered but as one Character, must be sounded at one Breath, like the Greek *Theta*; as in *thin*, *Thumb*, &c. And in like Manner are *ch*, *ph*, *sh*, and *wh* sounded at one Breath.

V.

Q. *What do you observe of the Consonant v?*

A. It goes before all the Vowels, but never follows them without *e* silent after, or at least understood; as, *vast*, *vend*, *Voice*, *vulgar*, *have*, *live*, *love*, *lov'd* for *loved*.

It follows the Consonants *l* and *r*; as, *Calves*, *carve*, &c.

IV.

Q. *What are your Observations where the Letter w is written but not sounded?*

A. 1. *W* is written but not sounded in *Answer*, *Sword*, *Swoonings*, &c.

2. It is never sounded before *r* in the same Syllable; as, *wrap*, *Wrath*, *Wreath*, *Wretch*, *bewray*, *wrong*, *wrought*, *wrath*, *awry**.

3. *W*

* If each Letter was always pronounced with one and the same Sound as such Letters denote, the Art of true Spelling might be easily attained; but several silent Letters being introduced into our Language, to write correctly is thereby rendered much more difficult, and it is only to be acquired by frequent Exercises in Spelling, and carefully observing the Language as it now stands.—Some of the silent Letters have been adopted, and are retained out of Custom, to soften and meliorate the Language; as, *g* in *Foreign*, *Sovereign*, and *u* in *Honour*, *Labour*,

3. *W* is used both as a Vowel and a Consonant ; before and between Vowels it is a Consonant ; as, *Want, went, Winter* ; but after *a, e, o*, it becomes a Vowel substituted for *u*, in making Part of a Diphthong ; as, *bawl, few, now*, and in a great Number of other Words.

Q. How is wh sounded ?

A. Wh is never met with but in Words purely English ; as, *Wheel, where, when*.

X.

Q. What do you observe of the Letter x ?

A. 1. X is a double Consonant, and hath no Sound of its own.

2. At the Beginning of Words it is always sounded like *x* ; as, in *Xanthus*.

3. In the Middle and End of Words it sounds like *ck* or *ks* ; as *Xerxes, Wax*, sounded like *Zerxes, Wacks*, &c. and never begins a Syllable but in proper Names.

C 2

Z.

bour, there being no such Letters in their Originals ; Forain, Soverain, from the French ; or in Honor, Labor, from the Latin.—But most of them are retained to trace out the original Tongue we have borrowed these Words from, in which they have full Power ; as, *b* in Debtor, Doubt, *g* in Reign, &c. in Conformity to their Originals, Debitor, Dubio, Regne, from the Latin ; and *i* in Gardiner, *t* in Mortgage, &c. from the French Jardinier, Mort—Death, and Gage, Pledge. Tho' this Conformity in several English Words is certainly of great Service to Foreigners, &c. yet to observe it always would make such violent and unnatural Alterations ; as the Genius of the English Language can never comply with, such as Charm, into Carm, Envy—Invy, obtain—obtaine, Earth—Erth Purse—Burse, Less—Lass, &c. it being evident the three former are derived from the Latin Words *Carmen, Invidia, and obtinco* ; and the three latter from the Greek ones *Ega, Began, and Elasson*.

Z.

Q. What do you observe of the Letter z?

A. Z is a compound Sound, and sounds like s, as, in Zeal, Zoon, freeze.

It may go before or after any of the Vowels, but never immediately before or after any of the Consonants.

C H A P. V.

Of SPELLING, or the DIVISION of WORDS into SYLLABLES.

Q. WHAT is Spelling?

A. Spelling is an useful Art, which shews,
 1. How to take Words asunder into convenient Parts, in order to shew their true Pronunciation, and original Formation.

2. How to join Letters and Syllables together which are divided, so as to compose Words of them.

Q. Are these two Ways of Spelling preparatory to reading?

A. Both; namely, the dividing of Words already made, into Syllables; and out of these to make up the same Words again; as in spelling the Word merciful, we say, m e-r-mer-c-i-ci-f-u-l-ful, merciful: So that the Word is first divided into its Parts, and then set together again.

Q. What is a Syllable?

A. A Syllable is a complete Sound, uttered in one Breath, and may consist of one single Vowel, or of a double Vowel, joined to one or more Consonants; as, a Book, o-be di ent, &c. but without a Vowel no Syllable can be formed, because bnd, rmp, or any other Consonants, cannot be pronounced.

Q.

Q. How many Letters may be in a Syllable?

A. Eight, as in Strength.

Q. How many Syllables may be in a Word?

A. No Word has above seven or eight; (few in English have so many) as, co ef-sen-ti-a-li-ty, in-com-bre hen-fi bi-li-ty.

Q. Is the true Division of Words into Syllables very necessary for due Pronunciation?

*A. Yes; for Reading being nothing but a rapid or quick Spelling, whoever spells or divides Words improperly, must consequently read and speak so; as, suppose a Boy in reading the Words *Dan-ger*, *Dan cer*, should say, *Dang-er*, *Danc-er*, it would be easily perceived he had pronounced and corrupted these Words as far wrong in Speaking as in Spelling; so that, without a true Division, our Speech itself would be improper, and hardly intelligible.*

Q. How then must we learn to divide English Words into Syllables?

A. By observing the five following Rules, by which all English Words may be properly divided, viz:—

GENERAL RULES

For dividing Words into SYLLABLES.

RULE I.

IF two Vowels come together, not making a Diphthong, they must be divided; as, *Li-ar*, *Li-en*, *Ru-in*.*

C 3

RULE

* Observe what Vowels are in each Word; for there is generally but one Vowel to a Syllable.

RULE II.

Two of the same Consonants must be parted; as, *Ab-bot, Ac-cent, Ad-der, of-fer, &c.*

RULE III.

A single Consonant between two Vowels must go to the latter; as, *a-ny, Ba-con, Ca-pon, de-cent*; except *x*, which is always joined to the former.

RULE IV*.

Two Consonants between two Vowels must be parted; as, *Am-ber, Dam-sel*; except the latter Consonant be *l* or *r* and then it takes the other along with it to the Vowel; as, *A-pron, Fa-brid, de-clint*.

In like Manner, three Consonants coming together, *l* or *r*, being last, take another Consonant to the latter Vowel; but if any other Consonant comes last, the former Vowel takes two Consonants, and the latter one.

Four Consonants never come together, without *ch, ph, sh, th, or wh*, which always go together in Spelling, and which, being single Sounds, must be considered as single Consonants, and disposed of according to this Rule.

RULE

* This Rule remedies the Entanglements of initial Letters, comprehends four of the Rules laid down in other Books, and gives Words their proper Pronunciation. [See Examples under it in the New English Tutor; in which Tables all you there see in Italic Characters, where two Consonants would go together, and require a double Accent for Pronunciation, by this will be divided and pronounced properly without that important Help.] Thus much may suffice for any Alterations that have been made in the foregoing Editions, or for what may appear in this, in Conformity to the above-mentioned Book; which, however plain and simple it may appear, is not therefore the less valuable, being constituted into a more practical System, perhaps, (particularly in the orthographical Part) than any other that has yet appeared.

RULE V.

All the original or primitive Words must keep their own Letters and Syllables distinct from the additional Parts; namely, the Prepositions and Terminations must be spelled separately and distinctly by themselves; as, *en-able, un-equal, Bond-age, zealous* *

Except, 1. Such original Words as take only *y* after them for their Termination, have as many of the foregoing Consonants joined to it as can begin a Word; as, *wor-thy, crafty*

2. Such as end in *e*, and lose it before the Termination; as, *write, writest, &c* are to be spelt by the common Rule: But if the Termination begin with a Consonant, the final *e* is still kept; as, *Abate ment, &c* and sometimes before the Vowel *a*; as, *improve-able, change-able.*

3. Original or primitive Words ending with any of the above Terminations, as *capitulate*, cannot be divided *capitul ate, capitul* being no primitive Word, &c.

The Table of initial Letters is omitted; because it is to be observed that *l* or *r* preceding any other Consonant, constitutes a double initial Letter; and that *ch, ph, sh, and th, and it before l or r, constitute the treble Initials.*

NOTE

* Words of one Syllable ending with a Consonant, and no Diphthong preceding it, have mostly the Consonant doubled when compounded with a Termination that begins with a Vowel; as, *Man, man-ned; Pen, pen-ned; Hop, hop-ping; drop, drop-ping. &c.*; also Words of more Syllables, when the Accent lies on the last Syllable, ending with a Consonant, have it likewise doubled in the Derivations; as, *pre-fer, pre-ferred; com-pel, com-pelled; ac-quit, ac-quit-ted, &c.*
—All such Words are best divided by Rule II.

NOTE.

The Endings *cial*, *tial*, *cian**, *sion*, *tion*, should not (according to the modern Way of pronouncing) be parted in Spelling, being so many distinct Sounds, which cannot be divided without being corrupted; for the *ci*, *fi*, and *ti*, are always sounded like *sch*†, in the last syllable of Words; as,

<i>At-ti-fi-cial</i> ‡	} is sounded	<i>artifi schal</i>	} or {	<i>schall</i>
<i>Sub stan tial</i>		<i>substan schal</i>		
<i>Mu-ft'-cian</i>		<i>Musi-schan</i>	} or {	<i>schin</i>
<i>E-gyp-tian</i>		<i>Egyp-schan</i>		
<i>Per sua-sion</i>		<i>Perfua-schan</i>	} or {	<i>schun</i>
<i>Sal-va-tion</i>		<i>Salva schon</i>		

Whether this be a Propriety or not, I shall not absolutely determine, (as it is a Matter of Dispute among the Critics); however, we cannot find one Instance in good Poetry where any of the said Endings counts more than one single Syllable.

EXAMPLES.

*When the dull Ox, why now he breaks the Clod,
Now wears a Garland, an E-gyp-tian God.
No, 'tis reply'd, the first Almighty Cause
Acts not by par-tial, but by gen'ral-Laws.*

That

* These two commonly take a Letter from the primitive Words; as, *transgress*, *Transgres-sion*; *inspect*, *inspec-tion*; *perfect*, *Perfec-tion*.

† Except when *i* precedes the *ti*; as, *Que-s-tion*, *cele-s-tial*, &c.

‡ The *ci* in this Position has mostly a double Accent, which see fully explained in Page 43.

*That Reason, Pas-sion, answer one great Aim,
And true Self-love and so-cial are the same.*

POPE:

*Freed by the Terror of the Victor's Name,
The rescu'd States his great Protec-tion claim.*

ADDISON.

CHAP. VI.

Of STOPS and MARKS.

THE Stops are used to shew what Distance of Time must be observed in Reading: They are so absolutely necessary to the Understanding of what we read and write, that without a strict Attention to them, all Writing would be confused, and liable to many Misconstructions.

The Stops, considered as Intervals in Reading, are six; namely, a Comma, Semicolon, Colon, Period, Interrogation, and Admiration. A Comma stops the Reader's Voice while one may deliberately count the Number 1; the Semicolon, 1, 2; the Colon, 1, 2, 3; the Period, Admiration or Exclamation, and Interrogation, 1, 2, 3, 4.

The CHARACTERS of STOPS are, viz.

1. A Comma is placed at the Foot of a Word, and marked thus (,)
2. A Semicolon, a Point over a Comma (;)
3. A Colon, two Points (:))
4. A Period, a single Point at the Foot of a Word (.)
5. A Note of Interrogation, or asking a Question (?)
6. A Note of Exclamation or Admiration (!)

The

4 Of ORTHOGRAPHY: Or,

The MARKS, &c. are these that follow.

- | | |
|---------------------|----------------------------------|
| 1. Accent (') | 11. Paragraph (¶) |
| 2. Apostrophe (') | 12. Crotchet (~) |
| 3. Asterism (*) | 13. Parenthesis () |
| 4. Breve (~) | 14. Quotation (") |
| 5. Caret (^) | 15. The End of a Quotation (") |
| 6. Circumflex (^) | 16. Section (§) |
| 7. Diæresis (¨) | 17. Elipsis (—) |
| 8. Hyphen (-) | 18. Brace ({ }) |
| 9. Index (⚭) | |
| 10. Obelisk (†) | |

• STOPS exemplified and explained.

A Comma (,) may be used in several Situations;

1. after every distinct Word of Numbers; as, *one, two, three, six, ten, twenty, &c.*

— After every distinct Figure of Numbers; as, *1, 2, 3, 6, 10, 20, &c.*

— After every Quality belonging to the same Name, except the last; as, *a discreet, sensible, generous, honest Man.*

— After bare Names of Persons, &c. called upon, or spoken to; as, *Remember not, O Lord, our Offences; or Things distinctly mentioned; as, Ash, Elm,*

• Several Grammarians refer the treating of Stops and Marks till after Syntax, not considering them absolutely necessary to be known till the Scholars be fit to apply them to their proper Purposes in Writing: Whilst others advance, that a more early Knowledge of such of them as are Intervals in Reading, &c. is found to be the most expeditious Method in forwarding a Learner, by giving him the Sense of what he reads (which without such Knowledge of them might be confused and unintelligible); it is therefore thought proper to give them a Place here.

Elm, Oak, &c. Sheep, Oxen, Horses, &c. James, Robert, William, Honour, Power, &c.

—After every the least distinct Clause of a Sentence, which is a Part of a more perfect one; as, *Nature cloaths the Beasts with Hair, the Birds with Feathers, and the Fishes with Scales.*

—An Interjection alone must be pointed from the other Part of the Sentence; as, *Pshaw! trouble us not with Trifles.*

—Before the Conjunction *and*, when it connects the Parts of a Sentence; as, *Life is precarious, and Death is certain*; but not when it couples only Words; as, *the Critic and the Pedant are too often united.*

2. A Semicolon (;) is made Use of when Half of the Sentence is left behind, and to distinguish Contrarieties; as, *Are you humble, teachable, and adviseable; or, stubborn, self-willed, and high-minded?*

—When several Names, with their different Qualities, have equal Relation to the same Verb; as, *He was a Man of regular Conduct; of a sweet, facetious, forgiving Temper; of a charitable, humane Disposition, &c.*

3. A Colon* (:) is made Use of to distinguish a perfect Sentence, which has a full Meaning of its own, but yet leaves the Mind in Suspence and Expectation to know what follows; as, *An-envious Critic cannot forbear nibbling at every Author that comes in his Way: Nor can even the most admired Poet that ever wrote escape him.*

A Colon is generally used before a comparative Conjunction in a Similitude; for Example, *As an ill*

* Chambers's Dictionary says, *Grammarians are not agreed about the precise Differences between the Colon and Semicolon; and therefore these Pausas seem to be used by many Authors indiscriminately.*

ill Air may endanger a good Constitution: So may a Place of ill Example endanger a good Man.

—When the latter Clause is connected by a Relative referring to some Name in the former; as, *It is no Diminution to a Man to have been in the Wrong: Perfection is not his Attribute.*

4. The Period or full Stop (.) is used at the Conclusion of a Sentence, and shews that the Sense is completed and ended; as, *Fear God.—Honour the King.*

5. A Note of Interrogation (?) is put after a Question asked; as, *What shall I do? When shall we come?*

6. A Note of Exclamation or Admiration (!) is used when something is admired and exclaimed against; as, *Oh the Idleness! Oh the Perverseness of the Boy!*

M A R K S, &c. explained.

1. An Accent (') being placed over a Vowel, denotes that the Tone or Stress of the Voice in pronouncing, is upon that Syllable; as in *Báptism*

2. Apostrophe (') at the Head of Letters denotes some Letter or Letters left out for the quicker Pronunciation; as, *I'll* for *I will*; *lo'd* for *loved*; *would'st* for *wouldest*; *shan't* for *shall not*; *ne'er* for *never*.

3. Asterism (*) guides to some Remarks in the Margin, or set at the Foot of the Page: Several of them set together signify that there is something wanting, defective, or immodest in the Passage of the Author; thus *****

4. Breve (˘) is a Curve or crooked Mark over a Vowel, and denotes that the Syllable is sounded quick or short; as, *Hăt, Băt,*

5. Caret (^) denotes a Letter, Syllable, or Word to be left out of a Sentence, by Mistake in Writing

ting or Printing; and this Mark (A) is put under the Interlineation, in the exact Place where it is to come in; as,

are

Justice and Temperance a excellent Virtues.

6 Circumflex (^) is shaped something like the Caret; when used, it is placed over a Vowel in a Word, to denote a long Syllable; as, *Euphrates*.

7. Dieresis (¨) or Dialysis, is denoted by two full Points at the Top of the latter of two Vowels, to dissolve the Diphthong, and to divide it into two Syllables; as, *Capernāum*.

8 Hyphen (-) is a straight Mark across, which being set at the End of a Line, denotes, that the Syllables of a Word are parted, and that the Remainder of it is at the Beginning of the next Line.

Whenever a Word is thus parted at the End of a Line, the Syllables must be carefully separated by the Rules for dividing.

It is used also to join or compound two Words into one; as, *Ale-house, Inn-keeper, &c.*

In this Case, the latter must never begin with a Capital, except Names of Countries, Towns, or Offices; as, *South-Britain, North-Britain, West-Auckland, Attorney-General, &c.*

If placed over a Vowel, it denotes it long; as, *bâte*; and in Writing it is called a *Dash*, and signifies the Omission of *m* or *n*; as, *Nothing is more comendable thā fair Writing.*

9. Index (☞) or the Fore-finger pointing, signifies that Passage against which it is placed to be very remarkable.

10. Obelisk (†) is used as well as the Asterism (*) to direct to some Note or Remark in the Margin, or at the Foot of the Page: and this is also done by parallel Lines, as (||); sometimes by a double Obelisk, (‡); and, at other Times, by Letters or Figures

included within a Parenthesis, thus (a) or thus (1).

11. Paragraph (¶) is used chiefly in the Bible, and denotes the Beginning of a new Subject or Matter.

12. Parenthesis () is used when, after a Sentence is begun, another Sentence or Part of a Sentence is put in before the first be finished, which serves to explain and enlarge the Sense; as, *If you take Pleasure in Lying, Truth will (in a Series of Time) become a Pain to you.*

13. Crotchets or Brackets [] inclose short Sentences that have no Connection with the Subject treated of, but serve for References to Passages of the same Book, Author, or Dates; as, [See p. 90, Vol. I. of this Book] [See ——— on this Subject] [This is very elegantly described by ———]

14. Quotation, (") or double Comma turned, is put at the Beginning of such Words or Lines as are cited out of other Authors.

15. End of the Quotation, (") or double Apostrophe, is put after the last Words or Lines, to shew that the Passage cited is finished.

16. Section, (§) or Division, is used in subdividing a Chapter into less Heads or Parts. It is also used to direct to some Note in the Margin, or at the Foot of the Page.

17. Ellipsis, (—) or Omission, is when Part of a Word is left out; as, K—g G—ge for King George; or when a Word is omitted.

11. A Brace (⎵) is used to join several Words or Sentences together, particularly in Poetry; as,

*While thee, O Virtue, bright celestial Guest,
Whoe'er pursues, secures eternal Rest,
And cannot be unhappy, tho' oppress.*

}

* * By bad Pointing, an Author's Meaning is not only subverted, but often made nonsensical. Thus, it is said in the 11th Edition of *Drelincourt's Consolations against the Fear of Death*, p. 310, *This Part shall not be taken from us; this bright Beam of future Glory shall never be put out but in the Life to come. we shall possess as much of the Kingdom as we are able, and shal be clothed in all the Light and Splendour of the heavenly Glory.* Any Person may see the Error in this Sentence; which would have been prevented by putting a Colon after the Words *put out*, and omitting the Period after *come*.

A Bishop of Escello ordered an Inscription to be put over his Gate, viz. *Porta patens esto nulli, claudaris honesto.* By the Painter's putting a Comma after *nulli* instead of *esto*, it reads, *Gate be thou open to nobody, but be shut to an honest Man;* instead of, *Gate be thou open, and not shut to an honest Man.* For which he lost his Bishopric.

N. B. See *Orthography particularly exemplified in the last Table of Words in Prosody.*

OF
P R O S O D Y;
OR
DUE PRONUNCIATION.

PART II.

CHAPTER I.

Q. **W**HAT is the Meaning of the Word PRO-
SODY?

A. It is a Word borrowed from the *Greek*; which, in *Latin*, is rendered *Accentus*, and in *English*, *Accent*.

Q. What do you mean by *Accent*?

A. Accent originally signified a Modulation of the Voice, or chanting to a musical Instrument; but is now generally used to signify *Due Pronunciation*, i. e. the pronouncing a Syllable according to its Quantity, (whether it be long or short) with a stronger Force or Strefs of Voice than the other Syllables in the same Word; as, *a* in *áble*, *e* in *abéve*, &c.

Q.

Q. What is Quantity?

A. Quantity is the different Measure of Time in pronouncing Syllables, from whence they are called long or short.

Q. What is the Proportion between a long and a short Syllable?

A. Two to one; that is, a long Syllable is twice as long in pronouncing as a short one; as, *Hate*, *Hat*. This Mark (—) set over a Syllable, shews that it is long, and (v) that it is short; as, *rêcord*, *rêcord*.

Q. How do you know long and short Syllables?

A. A Syllable* is long or short according to the Situation of the Vowel, i. e. it is generally long when it ends with a Vowel, and short when with a Consonant; as, *Fâ-* in *Favour*, and *Mân-* in *Manner*.

— A proper Diphthong makes always a long Syllable; as, *Hail*, *House*, *Flour*, &c.

Q. How many Ways may Accent be considered?

A. Four; as it may relate to Words of two, three, or more Syllables; or to Words composed of the same Letters, (as are many Names and Verbs) but of different Significations; and are therefore only to be distinguished by being differently accented.

Q. Seeing many Names and Verbs are spelled with the same Letters, how are they to be distinguished in pronouncing?

A. By laying the Accent on the first Syllable in Names, and on the latter in Verbs, as in the following Examples.

D 3

NAMES

* Long and short Vowels, and long and short Syllables, are synonymous Terms.—Chap. II. Part I.

NAMES.	VERBS.
<i>An Ac'cent</i>	<i>to accent</i>
<i>A Concert</i>	<i>to concert</i>
<i>A Desert</i>	<i>to desert</i>
<i>An Object</i>	<i>to object</i>
<i>A Present</i>	<i>to present</i>
<i>A Rebel</i>	<i>to rebel</i>
<i>A Torment</i>	<i>to torment</i>
<i>An Unit</i>	<i>to unite</i>

Q. *What other Rules have you for accenting Words of two Syllables?*

A. Two: 1. Any compound Word of two Syllables, whether compounded by a Preposition or Termination, is accented on the primitive Part; as, *sin-ful*, *god-ly*, *ab-solve*, *ad-here*.

2. Words of two Syllables, when the one Syllable is long, and the other short, are accented on the long one; as, *Author*, *Honour*. &c.

When both Syllables are long or both short, the Accent is generally laid on the first; as, *Extra-ct*, *Manners*, &c. Words ending with *ure*, or *le*, where the *e* is silent, or sounded before the *l* or *r*, are also commonly accented on the first Syllable; as, *injure*, *Candle*, &c.

Q. *How are Words of three Syllables commonly accented?*

A. When they are compounded with both a Preposition and a Termination, the Accent is on the primitive Part; as, *A-gree-ment*, *Ad-vance-ment*; and if compounded only with one of them, the Accent lies mostly on the middle Syllable; as, *ex-ter-nal*, *cor-rupted*, &c.*

* The above Rules, &c. are conformable to the Practice of Johnson, and other Lexicographers; but see more practical Modes of accenting, humbly proposed in the 15th Page of the Introduction to Fisher's Spelling Dictionary.

Q. How are Polysyllables, or Word of three or more Syllables, to be accented?

A. They are commonly accented either on the last Syllable but two, as, con-vé-ni-ent, op-por-tú-nity; or on the last save one in Words ending in ic, cial, tial, tian, sion, tion; as, an-gé-lic, ar-ti-fi-cial, cre-dén-tial, Mu-si-cian, E-gyp-tian, Oc-cá-sion, Sal-vá-tion.

Words of five, six, or more Syllables, have frequently two Accents, one on the first, and the other on the fourth; as, ún-phi-lo-só-phi-cal, ún-con-si-tú-tion-al.

But after all the Rules that can be given, no Method will lead the Learner so easily to put the right Accent upon Words, as Tables divided by the foregoing Rules, p. 29, which give the due Pronunciation to Words; and which withal are properly accented on the first, second, third, &c. Syllables. And though most of our Grammarians have omitted such Tables, judging them more proper and peculiar to Spelling Books; yet I chuse to insert the few following, and think them absolutely necessary.

I. For the above Reason in regard to the Accenting.

II. For their Usefulness in exemplifying and proving the Spelling Rules; besides, Exercises in Spelling cannot be thought too frequent, especially to young Scholars.

III. As they are generally both useful and common Words, and Words that are mostly composed of such Letters as vary in their Uses and Sounds, according to their different Positions, viz. *c* and *g*, *e* final, *ch*, *ph*, *th*, *wh*, *bi*, *fi*, *ti*, &c. they will serve as Examples for Orthography; for Want of which, in other Grammars, I have been obliged, in the Course of Teaching, to have such a Collection in Manuscript, [See Table 10.] which I humbly recommend

to

to the Public; and can assert, from Experience, that all such Rules, though learned ever so perfectly by Heart, are mere Pretences or Pedantry in the Master; entirely insignificant and useless to the Scholar; nay, rather pernicious and troublesome Lumber in his Memory, unless reduced to Practice, and rendered familiar and natural by Example.

CHAP. II.

DISSYLLABLES, or Words of TWO SYLLABLES,
accented on the first Syllable.

TABLE I.

A B bot	án-chor	á-ny	bal'ance*
ab-ject	an-gel	a-pron	ban-ter
ac-cent	an-gle	ar-dent	blunder
af-ter	an-swer	af-fes	bond-age
am-ber	an-them	Bab-ble	bor-der
am-bush	an-vil	bad-ness	bo som
			bright-

* This Accent (") is called the double Accent; the Use of which is every where to denote that the Consonant over which it is put has a double Sound. Thus the Words, Balance, Chapel, &c. are sounded as if spelt Ballance, Chappel: and the single Consonant should, contrary to the general Rule, be put to the first Vowel; as, Bal'ance, Chap'el, &c.—The double Accent is an Idiom common to our Language, without which our Division could not be reducible to Rule, except to that random one of the Ear, in Case of a single Consonant between two Vowels. But note, that the fourth Rule of Division in this Book renders a double Accent needless, when there are two Consonants, by dividing them; as, As-pest, Bas-ket, &c. which used to be divided A-spect, Bas-ket, and required a double Accent for Pronunciation. The above-named Rule, agreeable to the Ear, gives the true Pronunciation to a prodigious Number of Words in our Language, and must be allowed a great Improvement, not being liable to one Exception, except that

bright-ness	Dra-per	gar-den	Lad-der
brim-stone	drun-kard	gar-ment	la-dle
bur-den	dwin-dle	glad-ness	la-den
Cab-bage	E-dict	glo-ry	la-dy
ca-bin	ef-fort	gos-pel	land-lord
cam-bric	el-der	gro-cer	lan-tern
can-dle	em-ber	gur-ner	large-ness
can-ker	em-met	Ham-mer	lim ^{it}
can-non	em-pire	han-dle	love-ly
ca-pon	end-less	hand-some	Man-ner
car-go	en-gine	hap-py	mas-ter
car-nal	en-ter	hel-met	mem-ber
car-ry	en-voy	high-ness	mer-chant
ce-dar	er-ror	hon ^{est}	mer-cy
cel-lar	e-ver	hum-ble	mind-ful
cen-tre	e-vil	hun-dred	mis-tress
cham-ber	Fa-bric	hurt-ful	mod ^{est}
chap ^{el}	fac-tor	I-dol	mo-ney
chap-ter	fam ^{ine}	i-land	month-ly
cler-gy	fa-mous	im-age	mort-gage
col-lege	far-ther	im-pulse	morn-ing
com-mon	far-thing	in-stant	mo-ther
cre-dit	fa-ther	i-ron	Name-ly
Dag-ger	fe-male	Jol-ly	na-tive
dark-ly	fer-vent	judg-ment	na-ture
dar-ling	fe-ver	jug-gle	na-vy
debt-or	fic-kle	ju-lep	neph ^{ew}
de-cent	for-tune	junc-ture	nev ^{er}
dis-tant	for-ward	Kind-ness	no-ble
doc-trine	fu-ture	king-dom	non-sense
dol-phin	Gal-lant	kin-folk	no-thing

no-

that it sometimes after another Consonant may go to the latter Vowel; as, con-stant, in-stant, and which were not thought necessary to be noted as Exceptions at all, as they may with equal Propriety, as to Pronunciation, be divided con-stant, inf-ant.—[See Note in Page 55.]

no-tice	pas-ture	ru-in	thank-ful
no-vice	pay-ment	Sab-bath	there-fore
num-ber	pit'y	sav'age	thun-der
pur-ture	prac-tice	schol'ar	tim-ber
nui-fance	prof'it	scrip-ture	ti-tle
Ob-ject	prom'ise	se-cret	to-tal
of'fice	prop'er	sen-tence	tur-nip
off-spring	pro-phet	ser-vant	Un-cle
of-ten	pros-per	sev'en	up-right
or-gan	pul-pit	shep-herd	ut-most
or-phan	Quad'rant	shil-ling	ut-ter
o-ther	quar-ter	si-lence	Val'ue
ox-en	quick-ly	sil-ver	ver-dict
Pal'ace	qui-et	sin-gle	ves-try
pal'ate	quiv'er	sist-er	vic'ar
pale-ness	Rack-et	sol'emn	vis'it
parch-ment	rash-ly	spir'it	War-rant
pa-rents	ren-der	Ta-ble	wid'ow
par-ish	right-ly	tem-per	Year-ly
par-son	ri-ot	ten'ant	yon-der
pas-sage	rob-ber	ten-der	Zeal'ous

TABLE II.

DISSYLLABLES, accented on the latter Syllable.

A -Base	af-front	be-fides	con-fess
a-bide	a-lone	Com-mit	con-fide
ab-hor	a-long	com-pare	con-firm
ab-jure	a-miss	com-pel	cor-ode
ab-solve	a-part	com-pile	cor-rupt
ab-surd	a-wake	con-cern	De-base
ac-cept	Bap-tise	con-cise	de-camp
ad-mire	be-come	con-clude	de-face
af-fect	be-get	con-cur	de-fame
af-flict	be-long	con-dole	de-jest

DUE PRONUNCIATION.

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de-light	for-fake	per-vert	re-fide
de-mise	forth-with	pre-fer	re-sign
de-ny	Gen-teel	pre-fix	re-solve
de-part	Him-self	pre-pare	re-spect
dis-solve	Im-bibe	pro-cure	re-store
E-clipse	im-mense	pro-duce	re-turn
e-lect	im-part	pro-fess	Sa-lute
em-brace	im-plore	pro-mote	se-cure
en-grave	im-pure	pro-vide	se-duce
e-rect	in-cline	Re-buke	sin-cere
es-cape	in-clude	re-cant	sub-mit
es-tate	in-duce	re-fer	sub-scribe
e-vent	in-dulge	re-fine	sub-sist
ex-alt	La-ment	re-flect	suc-cess
ex-cept	Ma-chine	re-fuse	sup-pose
ex-pence	man-kind	re-gard	su-preme
ex-pire	ma-ture	re-ject	sur-prise
ex-port	Ob-scure	re-lapse	Trans-form
ex-pose	ob-serve	re-mit	trans-gress
ex-press	ob-struct	re-morse	trans-late
ex-tract	of-fence	re-pel	Un-done
ex-treme	op-press	re-pine	un-les
Fo-ment	Per-form	re-port	u-nite
for-bid	per-fume	re-pose	un-just
fore-warn	per-haps	re-lent	un-wise
for-get	per-plex	re-sent	u-surp

TABLE III.

Words of three Syllables, accented on the first Syllable.

A B-di-cate	an'i-mal	cal'en-der
ac-ci-dent	an'i-mate	care-ful-ly
ad-vo-cate	ap-pe-tite	car-pen-ter
af-fa-ble	ar'a-ble	cer-ti-fy
am-o-ny	Bat-te-ry	cha-rac-ter
an-ces-tors	Cal-cu-late	con-ple-ment

con-se-quence	Man'age-ment	sol-di er
De-cen-cy	mar-vel-lous	so-lem-nize
dil'i-gence	mu-fi-cal	spe-ci-fy
Ed'u-cate	Nar-ra-tive	spec-ta-cle
en-ter-prise	neg-li-gence	stu-di-ous
en-vi-ous	nom'i-nate	suf-fo-cate
ex-cel-lent	O-di-ous	sum-ma-ry
ex-e-cute	or'a-tor	sur-ro-gate
Fam'i-ly	or-na-ment	fym-pa-thy
for-ti-fy	or-tho-dox	Ten-der-ness
Gal-le-ry	Pal-li-ate	ter-ma-gant
gar-den-er	par'a-dise	tes-ta-ment
gen-tle-man	Ra-ri-ty	trac-ta-ble
go-vern-ment	rav'en-ous	tur-bu-lent
Ho-li-ness	re-com-pense	tur-pi-tude
hor-ri-ble	rec-ti-fy	va-can-cy
Id-le-ness	ru-mi-nate	va-ri-ance
in-fa-my	Sa-cra-ment	vic-to-ry
in-so-lence	sal'a-ry	vin-di-cate
in-ti-mate	se-cre-cy	Un-der-ling
in-tri-cate	sen-su-al	u-ni-ver-se
Kinf-wo-man	sen-si-ble	u-su-ry
Le-ga-cy	se-ri-ous	Wick-ed-ness
le-gi-ble	sev'e-ral	war-ran-ted
lon-gi-tude		

TABLE IV.

WORDS of THREE SYLLABLES, accented on the middle Syllable.

A -Ban-don	ac-count-ant	De-can-ter
a-bol'ish	ac-know-ledge	de-cre-pid
a-bate-ment	ap-pren-tice	de-par-ture
a-bor-tive	Ca-the-dral	dis-sem-ble
a-bun-dance	con-fid'er	En-large-ment
ac-cep-tance	cor-rupt-ed	ex-ac-tor

ex-

ex-tér-nal	spec-ta-tor	im-por-tune
Fan-tas-tic	Tes-ta-tor	in-ter-cede
I-de-a	to-bac-co	in-tro-duce
il-lus-trate	Un-cer-tain	Mag'a-zine
in-for-mer	un-seign-ed	O-ver-charge
in-ter-pret	un-fruit-ful	Per-se-veré
in-tes-tate	un-learn-ed	Re-con-cile
Ma-lig-nant	*Ac-qui-esce	re-in-force
me-cha-nic	a-la-mode	rep'ar-tée
mis-chie-vous	am-bus-cade	rig'a-noon
O-bei-sance	Ca'v'al-cade	Ser'en-toon
of-fen-sive	cir-cum-eise	su-per-fine
Pre-sump-tive	cir-cum-vent	Vi-olin
pro-hib'it	con-de-scend	vol'un-teer
Re-lin-quish	coun-ter-vail	Un-der-mine
re-mem-ber	Dis-a-gree	un-der-stand
re-semb-ble	dis-be-lief	Yes-ter-day
Se-dú-cer	Im-ma-ture	yef-ter-night

TABLE V.

WORDS of FOUR SYLLABLES, accented on the first Syllable.

A C-ces-sa-ry	char'i-ta-ble	cór-ri-gi-ble
al-le-go-ry	com-for-ta-ble	cor-rúp-ti-ble
a-mi-a-ble	com-men-ta-ry	cor-pu-len-cy
am'i-ca-ble	com-mis-sa-ry	cow-ard-li-ness
an-ti-mo-ny	com-pe-ten-cy	Del'i-ca-cy
an-ti-quar-y	com-pli-ca-ted	des-pi-ca-ble
ar-bi-tra-ry	con-ti-nen-cy	dis-fi-cul-ty
Ben'e-fi-ting	con-quer-a-ble	dis'i-gent-ly
Ca-ter-pil-lar	con-tro-ver-sy	dis-pu-ta-ble
ce-re-mo-ny	con-tu-ma-cy	Es-fi-ca-cy

E

el-

* These few, and some others, are accented on the last Syllable.

el'e-gan-cy	Ju-di-ca-ture	pat'ri-mo-ny
el'i-gi-ble	Lam'ent-a-ble	peace-a-ble-ness
ev'i-dent-ly	le-gis-la-tive	per-se-cu-tor
ex-cel-len-cy	lu-mi-na-ry	per-son-a-ble
For-mi-da-ble	Ma-le-fac-tor	pref'er-a-ble
Gent-le-wo-man	mat'ri-mo-ny	prom'is-so-ry
gen'e-rouf-ly	mem'o-ra-ble	pur-ga-to-ry
glo-ri-ous-ly	mil'i-ta-ry	Sanc-tu-a-ry
go-vern-a-ble	mo-men-ta-ry	so-ci-a-ble
Hab'it-a-ble	mo-nas-te-ry	sec-re-ta-ry
hon'our-a-ble	Nav'i-ga-ble	stat'u-a-ry
hof-pi-ta-ble	nec'es-sa-ry	Tab'er-na-cle
Ig-no-mi-ny	nu-me-ra-ble	tes-ti-mo-ny
im'i-ta-ble	ne-cro-man-cy	Vol'un-ta-ry
in-ti-ma-cy	Or-di-na-ry	
in-ven-to-ry	Par-li-a-ment	

TABLE VI.

WORDS of FOUR SYLLABLES, *accented on the second Syllable.*

A B-bre-vi-ate	a-po-lo-gy	De-cen-ni-al
a-bil'i-ty	ap-pro-pri-ate	de-gen'e-rate
a-bom'i-nate	ap-pur-te-nance	de-liv'er-ance
a-bun-dant-ly	ar-ti-cu-late	Es-fem'i-nate
ac-com-mo-date	au-da-ci-ty	e-gre-gi-ous
ac-com-pa-ny	au-ri-cu-lar	e-pit'o-me
ac-tiv'i-ty	Bar-ba-ri-an	ex-pe-ri-ence
ad-ver-tise-ment	be-nev'o-lence	Fa-mil'i-ar
a-dul-te-rate	Ca-lam'i-ty	fi-del'i-ty
am-phib'i-ous	ca-no-ni-cal	Gram-mat'i-cal
a-nal'o-gy	ca-pa-ci-ty	Har-mo-ni-ous
a-nat'o-mise	ca-pi-tu-late	hu-man'i-ty
a-nat'o-my	cap-tiv'i-ty	Il-lit'e-rate
an-gel'i-cal	cer-ti-fi-cate	il-lu-mi-nate
an-tip'a-thy	con-gra-tu-late	im-me-di-ate

im-

im-por-tu-nate	no-to-ri-ous	re-luc-tan-cy
in-cor-po-rate	O-be-di-ence	rhe-tor-i-cal
in-tel-li-gence	ob-liv-i-on	ri-dic-u-lous
La-bo-ri-ous	om-nip'o-tence	Se-cu-ri-ty
li-tig-i-ous	om-ni'i-ci-ent	sin-cer-i-ty
Mag-ni'i-cence	Par-tic'u-lar	so-bri-e-ty
ma-tu-ri-ty	pe-cu-li-ar	Tan-tol'o-gy
mor-tal-i-ty	tran-qui-li-ty	phi-lo-so-pher
Na-tiv-i-ty	pre-des-ti-nate	Ve-ra-ci-ty
no-bil-i-ty	Re-bel-li-on	Un-cer-tain-ty

TABLE VII.

WORDS of FOUR SYLLABLES, accented on the third Syllable.

A Bdication	Declamation	inoffensive
accidental	demonstration	instrumental
agriculture	detrimental	intercession
allegation	disagreeable	intercepted
apprehension	discontented	introductive
arbitration	dispensation	Lamentation
Benediction	Education	limitation
beneficial	everlasting	Manufacture
Circulation	expectation	meditation
combination	Fermentation	memorandum
comprehension	Generation	misdemeanor
condescension	gravitation	modulation
conflagration	Habitation	Navigation
consecration	hesitation	nomination
consolation	howsoever	Obligation
conversation	Imitation	Legerdemain
correspondent	inclination	Misapprehend
operator	inconsistent	ornamental
opportunity	Independent	Publication

Regulation	Tribulation	misrepresent
resurrection	Universal	misunderstand
revelation	Variation	nevertheless
Salutation	vindication	superabound
satisfaction	violation	superintend
supercription	• Animadvert	

TABLE VIII.

WORDS OF FIVE SYLLABLES, accented on the second Syllable.

A Bominable	Harmoniously	Maliciously
apothecary	Hereditary	Notoriously
auxiliary	Immediately	Pecuniary
Confederacy	impracticable	perpetually
contemptuously	incontinency	preparatory
conveniently	incorruptible	Recoverable
Degeneracy	inevitable	repository
deliciously	inexorable	Unanswerable
dishonourably	inimitable	uncharitable
Effeminacy	innumerable	unfortunately
efficacious	inseparable	ungovernable
egregiously	irreparable	unnecessary
extravagancy	Legitimacy	unreasonable

TABLE IX.

WORDS OF FIVE SYLLABLES, accented on the last Syllable but one, unless otherwise marked.

A Bbreviation	accommodation	Circumlocution
abomination	anniversary	commemoration
		com-

* These six are accented in the last Syllable.

communication	Miscellaneous	retaliation
consideration	mortification	Sanctification
Denomination	multiplication	sanctimonial
determination	mythological	signification
Eradication	Opportunity	solemnization
Generosity	Predestination	superiority
glorification	purification	Transfiguration
gratification	Qualification	Unalterable
Humiliation	Recommendation	uncircumcision
Interrogation	reconciliation	unexpounded
inexpressible	representation	ungrammatical
inharmónious	representative	unpardonable

TABLE X.

ORTHOGRAPHY EXEMPLIFIED; or, Words consisting of such Letters as vary in their Uses and Sounds according to their different Positions.

A ccession*	accuracy	alabaster
accomplice	agility	alacrity
accrue	agitate	alamode
acquiesce	agonies	allegiance
	E 3	allegory

* Here the Scholar should be put to divide the Word Accession; which, done according to the foregoing Spelling Rules, will be thus: Ac-ces-sion; then, to make him account for every Syllable, thus: In (ac) the a sounds short, because the Syllable ends with a Consonant, (See further explained, p. 5.) and the c hard, because it ends a Syllable, (See p. 17.) as ak; (ces) the c sounds softer before e, i, and y, (See p. 17.) The e short, (See the general Rule for the long and short Sound of Vowels, p. 5.) The s keeps its own natural Sound, as ses (sion) li sounds like sh before a Vowel, (See p. 32.) The o is short, (See the general Rule for Vowels as above.) n never varies in its Sound, as shon; so the Word is sounded Ak-seshon. And so in like Manner for all the other Words.

allegory	clandestine	enthusiasm
ambiguous	climacteric	energy
ambition	cognizance	epigram
amphitheatre	college	epiphany
analogy	conditional	exigence
anatomise	congestion	exaggerate
angelic	congratulate	expatiate
antiquity	conjunction	Facetious
antagonist	conscientious	fictitious
architecture	connection	flagitious
artificial	conspicuous	fragrant
assemblage	Dandle	*Gigantic
association	decatalogue	grimace
atmosphere	decision	grotesque
audacious	deficient	guidance
Baggage	degenerate	guinea
bagnio	depreciate	Harangue
beatific	diagonal	hexagon
bastion	discipline	historiographer
brocade	discretion	hurricane
Capacious	disjunction	hypocrisy
caprice	ductile	Jocosely
capricious	Ecstasy	jocular
cautious	efficacy	justle
captious	egregious	Initial
censure	election	ingratiate
characteristic	elegantly	intrigue
camomile	elephant	Legible
circumstances	emergency	legislature
		legitimate

* Gigantic; g sounds soft before e, i, and y (See p. 19.)
 The i is long. (See the general Rule; as, ji) (gan) g sounds
 hard before a, l, o, u, r, (See p. 19.) The a and u as before
 make jigan (tie); ti keeps its natural sound before a Con-
 sonant, (See p. 25.) e is hard as before; so that the word is
 sounded jigantic.

legitimate	Panegyric	satyrical
licentious	pathetical	schismatic
locution	participate	scientific
logician	philosophy	simplicity
lustre	physiognomy	solicitous
Machine	phlegmatic	sophistry
magazine	politician	spherical
magician	polygamy	stagnate
magnificent	precipice	stratagem
mathematics	procrastinate	subjection
mechanical	progeny	subsidy
mythology	propitious	Theatre
mimic	proselyte	tobacconist
Nauseous	Quintessence	topical
negociate	Receptacle	tyrannical
negligence	reciprocal	Vacuity
notation	repugnancy	validity
Obdurate	rhetorician	variegation
obedience	rheumatism	vehemence
oblique	rigorous	vivacity
obnoxious	Sagacity	vivify
obsequious	sanction	Unamiable
omniscience	sapphire	unanimity

The Scholar should be put to prove and account for every Word in this Table after the foregoing Manner, until he be perfect in all the Rules and Observations in Orthography. The Words in these four last Tables are left undivided, as Exercised for the Spelling Rules.—And note, by the 3d Rule, which relates to two, three, or four Consonants coming together, Ch, ph, sh, th, wh, must be considered as single Consonants, according to the foregoing Observations, and to go with or without l or r to the latter Vowel; and when three or four other Consonants come together, and the last of them be not l or r, the two or three first go to the former; as, Junc-ture, Parch-ment.

OF
ETYMOLOGY;
OR, THE
KINDS OF WORDS, &c.

PART III.

CHAPTER I.

Q. WHAT is ETYMOLOGY?

A. Etymology is that Part of Grammar which treats of the Kinds of Words, (or Parts of Speech) their Derivations, Endings, Change, and Likeness to one another,—whether *Primitive* or *Derivative*.

Q. What is a *Primitive Word*?

A. A *Primitive Word* is that which comes from no other Word in our Language; as, a *Raven*.

Q. What is a *Derivative Word*?

A. A *Derivative Word* is that which comes from some other Word in our Language; as, *ravenous*, from *Raven*.

Q. Into how many Parts of Speech are the Words in the English Tongue divided?

A. Four;

A. Four: 1. NAMES; which express Things or Substances.

2. QUALITIES; which express the Manners, Properties, or Affections of Things.

3. VERBS; which express the Action, Passion, or Being of Things.

4. PARTICLES; which shew the Manner or Qualities of Actions, Passions, Beings, &c.

Q. Are the Parts of Speech the same in English as in Latin?

A. Yes; and in all other Languages as well as Latin; for that which is a Name or Noun Substantive in English, is a Noun-Substantive in the Latin, Greek, Hebrew, French, &c.

Of NAMES.

Q. What do you mean by Names?

A. Words that express Things themselves, and want not the Help of any other Word to make us understand them; as, a *Man*, a *Book*, &c.

Q. What farther distinguishes Names from the other Parts of Speech?

A. As Names express Things without the Help of another Word, you cannot put the Word *Thing* after them without making Nonsense: Thus, you cannot say *Man Thing*, *Book Thing*, and the like.

Q. How many Sorts of Names are there?

A. Three; Common, Proper, and Relative.

Q. What do you mean by Common Names?

A. Common Names are such as express a whole Kind; as, the Name *Horse* signifies my Horse, your Horse, and all the Horses that are.

Q. What do you mean by Proper Names?

A. I mean the Name or Names of some particular Person, Creature, Place, or Thing; as, one Man is called *John*, another *Thomas*, to distinguish them from the Rest of Mankind: One Horse is called *Jolly*, another

another *Whitefoot*: One Place is called *London*, another *Newcastle*: One Book is called the *Bible*, another the *Pleasing Instructor*, &c.

Q. What are Relative Names or Pronouns?

A. Relative Names are such as relate to the Persons or Things in Question, to avoid the Repetition of the same Word; as, instead of my own Name, I say *I*; instead of your Name, I say *thou* or *you*; instead of his Name, I say *he*; instead of her Name, I say *she*: And if I speak of a Thing that hath no Distinction of Sex, I say *it*.

Q. How many Persons belong to Names?

A. There are three Persons in each Number, viz. The *First* speaks of ourselves; the *Second* is always the Person or Thing spoken to; the *Third* is always the Person or Thing spoken of; as,

SINGULAR.

1. *I.*
2. *Thou, or you.*
3. *He, she, it.*

PLURAL.

1. *We.*
2. *Ye, or you.*
3. *They.*

Q. Why do we say you, when we speak only to a single Person, since it is really of the plural Number?

A. It is customary among us (as likewise among the French and others) to express ourselves so: But then we say *you*, and not *ye*; and the Verb that is put to it is always of the plural Number; for we say, *you love*, which is plural; and not *you lovest*, which is singular. So likewise, out of Complaisance, as we say *you* for *thou* and *thee*, so we frequently say *your* for *thy*, and *yours* for *thine*.

Q. What are who, which, and what called?

A. *Personal Interrogatives*, when they are used in asking Questions.

Q. Is there any Difference in the Use of who, which, and what, as Interrogatives?

A. Yes; *who* is used only when we speak of Persons; as, *Who is that Man?* and *which* only when

we speak of Things; as, *Which is your Hat?* *What* is used when we speak either of Persons or Things, and relates to the Kind, Quality, or Order; as, *What Lady is that?* *What Book is this?* *What* (or *which*) *Place do you chuse?*

Q. *Are who and which merely Interrogatives? and do they always imply a Question asked?*

A. No; they frequently signify only Relation to some Person or Thing; as, *John was the Man who came to me; this is the Book which I bought;* and are then properly Relatives or Qualities. See p. 67.

Q. *How do Relative Names differ from other Names?*

A. By having a leading and following State.

Q. *What do you mean by the leading and following States?*

A. The Relative Names either going before or following the Verb; as, *I love, we love.* Here *I* and *we* going before the Verb *love*, are called the *leading State*: But in the following Examples; namely, *My Father loves me; the Master loves us; me* and *us*, following after the Verb *loves*, are called the *following State*.

Q. *Can you give the leading and following States of all the Relative Names of both Numbers?*

A. Yes; *I*, the first Person singular in the leading State, makes *me* in the following State; *we*, &c.

		Leading State.	Following State.
1st Person	Singular	<i>I</i>	<i>Me</i>
	Plural	<i>We</i>	<i>Us</i>
2d Person	Singular	<i>Thou</i>	<i>Thee</i>
	Plural	<i>You</i>	<i>You</i>
3d Person	Singular	<i>He</i>	<i>Him</i>
	Plural	<i>She</i>	<i>Her</i>
		<i>Them</i>	<i>Them</i>
The Interrogative of Persons		<i>Who</i>	<i>Whom</i>

Which, what, and it, are the same in both States.

OF NUMBER.

Q. What is Number?

A. Number is the Distinction of one from more.

Q. How many Numbers are there in English?

A. Two; the Singular and the Plural.

Q. When is the Singular Number to be used?

A. When we speak but of one Person or Thing; as, a Boy, a Book.

Q. When do we use the Plural Number?

A. When we speak of more Persons or Things than one; as, Boys, Books, &c.

Q. How is the Plural Number in English commonly formed or made?

A. By adding s to the Singular; as, Hand in the Plural makes Hands; Boy makes Boys, &c.

Q. Is the Plural Number always made by adding s?

A. Not always; for when the Singular Number ends in ch, sh, si, or x, then the Syllable es must be added; as, Church makes Churches; Fish, Fishes; Witness, Witnesses; Box, Boxes.

Q. What do you observe of Words that end in ce, ge, se, and ze?

A. Such Words, by adding s to make them Plural, always gain a Syllable more than they had in the Singular; as, Face makes Faces; Stage, Stages; Horse, Horses; Affixe, Affixes.

Q. Why does the s added to Words ending in ce, ge, se, ze, make them gain another Syllable in the Plural Number?

A. Because the s that is added to make them Plural would not be heard in the Sound, unless it made another entire Syllable.

Q.

Q. How do Words that end in f, fe, or y, make their Plurals?

A. 1. By changing f or fe into ver; as, Calf makes Calves; Half, Halves; Knife, Knives; Life, Lives; Leaf, Leaves; Loaf, Loaves; Sheaf, Sheaves; Shelf, Shelves; Self, Selves; Thief, Thieves; Wife, Wives; Wolf, Wolves; except Hoof which makes Hoofs; Roof, Roofs; Grief, Grievs: Also, Dwarf, Handkerchief, Relief, Wharf, Proof, and Strife, which have only s added to make them plural: And most Words ending in ff are made plural by the Addition of s; as, Scoff, Muff, Ruff, Cuff, Snuff, Stuff, Puff, makes Scoffs, Muffs, &c.

2. Names ending in y, change y into ie, with the Addition of s in the Plural; as, Body makes Bodies; Enemy, Enemies; Mercy, Mercies, &c. But after a Vowel in the same Syllable, it is retained; as, Joy, Joys; Day, Days; Way, Ways; Essay, Essays.

Q. Do all plural Names end with s or es?

A. No: 1. Some end in en; as, Man makes Men; Woman, Women; Child, Children; Brother, Brethren or Brothers; Ox, Oxen.*

2. Some end with fe, or ce; as, Die makes Dice; Mouse, Mice; Louse, Lice; Goose, Geese; Penny, Pence.

3. Others end with t and th; as, Foot makes Feet; Tooth, Teeth; which are both irregular.

4. Words purely Latin, French, &c. generally make their Plurals as in their original Languages; as, Erratum, Errata; Phenomenon, Phenomena; Beau, Beaux; Monsieur, Messieurs, &c.

F

5. Some

** Proper Names of Men and Families mostly make their Plurals regular, and are sometimes used in the Plural Number; as, ten Johns are in Company; the Marlboroughs, the Cavendishes, the Howards, &c*

5. Some Words have both the singular and plural Numbers alike; as, *Sheep, Horse, Swine, Fern, Deer*; but are of the singular Number when *a* goes before them.

Q. Have all Names a singular and plural Number?

A. No; some have no singular, and others no Plural.

Q. Can you give any Examples of Names that want the singular Number?

A. Yes; the following, viz. *Annals, Alps, Arms, Ashes, Bellows, Bowels, Breeches, Cresses, Goods*, (meaning all Sorts of Effects, Riches, or Possessions) *Entrails, Ides, Lungs, Scissars, Shears, Snuffers, Thanks, Tongs, Wages, Dregs, News, &c.*

Q. What Names have no Plural?

A. All proper Names of Cities, Rivers, Countries, &c. and several common Names.

Of GENDER.

Q. What is Gender?

A. Gender is a Distinction of Sex.

Q. How many Sexes are there?

A. Two; the Male and the Female.

Q. Have we any more Genders in English?

A. Things without Life are said to be of the Neuter Gender, by Reason they do not, properly speaking, belong to either of the other two; as, *a Stone, a Table.*

Q. How come we to say he when we speak of the Sun, and she of the Moon, a Watch, Ship, &c.?

A. This is a Custom from the *Latin*, in which several inanimate Names are classed under the Masculine or Feminine Gender; yet it must be an Impropriety, as Things without Life cannot have any Difference

Difference of Sex, unless when such Words are taken in a personal or figurative Sense; as, *Death is common to us all; he spares neither Poor nor Rich: The Earth is the Mother of Man; she brings forth Food, &c.*

Q. *How are the Sexes distinguished?*

A. By the Third Person Singular of Relative Names, viz. *he, she, it*, as has been before observed.

Q. *Have you no other Way of distinguishing the Sexes?*

A. Yes; by the five following Ways:

I. When we would distinguish the Difference of Sexes, we do it by different Words; as,

Male.	Female	Male.	Female.
Bachelor	Maid, Virgin	horse	mare
		husband	wife
boar	fow	king	queen
boy	girl	lad	lass
bridegroom	bride	lord	lady
brother	sister	man	woman
buck	doe	master	mistress
bull	cow	milter	spawner
cock	hen	nephew	niece
dog	bitch	rake	jilt
drake	duck	ram	ewe
father	mother	sloven	flut
son	daughter	steer	heifer
stag	hind	wizard	witch
uncle	aunt	whore-	whore, or
widower	widow	monger	strumpet
gander	goose		

F 2

II. But

* In Latin, Greek, and some other Languages, the Gender or Sex is distinguished by changing the Ending of the Quality or Adjective; but in the English Language the Ending of the Quality is never changed.

II. But when there are not two different Words to express both Sexes, or when both Sexes are comprehended under one Word, then we add a Quality or an Adjective to the Word to distinguish the Sex; as, *a male Child, a female Child; a he Goat, for the Male, a she Goat, for the Female.*

III. Sometimes we add another Name or Substantive to the Word, to distinguish the Sex; as, *a Man-Servant, a Maid-Servant, a Cock-Sparrow, a Hen-Sparrow.*

IV. There are likewise some few Words which distinguish the Female Sex from the Male by the Ending *ess*, viz.

<i>Male.</i>	<i>Female.</i>	<i>Male.</i>	<i>Female.</i>
Abbot	Abbess	marquis	marchioness
actor	actress	master	mistress
baron	baroness	mayor	mayoress
count	countess	prince	princess
deacon	deaconess	prior	prioress
duke	duchess	poet	poetess
elector	electress	prophet	prophetess
emperor	empress	shepherd	shepherdess
governor	governess	tutor	tutress
heir	heiress	viscount	viscountess

V. Some Words in *n*; as, *Administrator, Administratrix; Executor, Executrix, &c.*

Q. *Have English Names no other Variation in their Endings, but those which distinguish the Sex, or make the plural Number?*

A. When two Names come together, the former is, by the Addition of *'s*, turned into the Genitive Case, or a Possessive Name, and signifies,

1. The Possessor; as, *Henry's Horse, or the Horse which Henry has or possesses.*

2. The Author; as, *Pope's Works, or the Works which Pope was Author of.*

3. The

3. The Relation of Persons or Things; as, *The King's Son, or the Son of the King.*

Q. Suppose the Word that is to be turned into the Genitive Case ends with s, is the 's to be added*?

A. If the Word is of the singular Number, both the s's are commonly written; as, *Charles's Horse, St James's Park, &c.* Though sometimes, when the Pronunciation requires it, to avoid similar Sounds coming together, one s is left out; yet the Apostrophe is still retained at the End of the Word, to denote the Genitive Case; as, *J. Walters' or J. Rogers' Horse.* All Words of the plural Number, and such as want the singular, and end in s, are best written with single s; as, *two Years' Salary; the Horses' Provender; the Asbes' Quality; the Compasses' Legs, &c.*; except such as form the plural Number without an s; as, *Men's Honour, Women's Modesty.* Words that end in ss, are likewise best written without the additional s; as, *for Righteousness' Sake, &c.†*

F 3

Q. Is

* It must be observed, that when y is the last Letter of a Word that is turned into the Genitive Case, it is always retained before the 's — And when the Particle of is used to make the Genitive Case, the Possessed comes first in Order, and the Possessor after; but when the 's is used, the Proprietor is named first, and the Property or Thing possessed afterwards; as, *The Estate of my Father was bought, &c. — My Father's Estate, &c. — After the Qualities this and that, the Property or Thing possessed stands first, and is understood also after the Possessor; as, This Horse of David's was once mine.*

† As in English we have but this one Case; we express the Circumstances, Properties, or Affections of Things to one another, by the Help of little Words called Prepositions; such are of, to, with from, by; whereby we are freed from the great Trouble that is found in other Languages of expressing the Circumstances, &c. of Names, by six Cases in both Numbers, and five or six different Declensions. — So likewise our

Q. Is not this 's added instead of his, the first Part (hi) of his being cut off?

A. No; they are mistaken who think this 's is added instead of his, as *Mary's Book* would then be *Mary his Book*, which would be Nonsense.

Q. Are not Names sometimes used for, and partake of the Nature of Qualities?

A. When two Names are compounded in one, and joined together with a Hyphen, and sometimes without it, the former takes to itself the Nature of a Quality; as, a *Turkey Voyage*, or a *Voyage to Turkey*; *Mountain Wine*, or *Wine the Produce of the Mountains*; a *Sea fish*, or a *Fish of the Sea*; an *Apple-pye*, or a *Pye made mostly of Apples*; a *Silver Seal*, or a *Seal made of Silver*, &c. Yet all such are properly compound Names*.

CHAP. II.

Of QUALITIES, or ADJECTIVES.

Q. **W**HAT are Qualities?

A. Words which express the Manners, Properties, and Affections of Things or Substances; as, *wise, foolish, black, white, round, square*, &c. all which

having no Difference of Gender in our Names, is an Advantage as great as the former, and which no other Language, ancient or modern, enjoys, except the Chinese.

* These compound Names are nearly related to Possessives, and require mostly a Genitive Case to express in other Words what they imply, as plainly appears by the Explanation of the above Examples.

which require to be joined to another Word or Name, to shew their Signification, and make us understand them; as, a wise Man, a foolish Man, a black Dog, a white Dog, a round Table, a square Table, &c.

Q. How do you know the Qualities from the other Parts of Speech?

A. By putting the Word Thing after them, which they will bear with good Sense; as, a good Thing, a black Thing, a white Thing, &c. For a Quality cannot clearly signify any Thing without a Name either expressed or understood; as, to hit the white (Mark) is understood; refuse the evil (Thing), and chuse the good: Thing is, in both Places, understood.

Q. Have Qualities any Difference of Number, or Variation in their Endings?

A. No; for we never say goods Things, bads Things, but good Things, bad Things, &c.; except this, which makes these, and that, those, in the Plural.

Q. What Qualities come from Personal Names?

A. These Personal Possessives; my, mine; thy, thine; his; our, ours; your, yours; her, hers; their, theirs.

Q. Is there any Difference in the Use of my and mine, thy and thine, &c.

A. 1. Yes; my being the first Person Singular, must not be used without a Name after it; as, this is my Book. And mine is used without a Name, or rather supplies the Place of one; as, Whose Book is this? Mine; that is, my Book. Our being the first Person Plural, is used with a Name.

		With a Name.		Without a Name.
1st Person	Sing.	My	—	Mine
	Plur.	Our	—	Ours
				2d Per-

OF ETYMOLOGY: Or,

2d Person	{	Sing.	_____	<i>Thy</i>	_____	<i>Thine</i>	
		Plur.	_____	<i>Your</i>	_____	<i>Yours</i>	
3d Person	{	Sing.	_____	{	<i>His</i>	_____	<i>His</i>
					<i>Her</i>	_____	<i>Hers</i>
		Plur.	_____	{	<i>Their</i>	_____	<i>Theirs</i>
Persons, or Things		_____	{		<i>*Other</i>	_____	<i>Others</i>
To these we may add							

To these we may add *whose* and *its*†, which can never be used without a Name after them; as, *Whose Horse is this? I like its Colour, &c.*

Q. When do we use the Word *own*?

A. When we would express ourselves more emphatically; as, *this is my own House; your own Land; Alexander's own Horse.*

Q. Which of the Personal Possessives take *own* after them?

A. *My, thy, his, her, our, your, their*, may have *own* after them; but we never say *hers* or *ours own*, &c; yet we sometimes say *mine own, thine own*.

Q. What Parts of Speech are *this, that, the same, who, which, and what*?

A. When

* *Other* may be used in the Plural Number with a Name, as, *other Men*. and likewise without a Name in the Singular, as the one Party. or the other.

† When its is a Quality, the Possessive of it, it is written without an Apostrophe, to distinguish it from it's (the Contraction of it is) used in Poetry; but those who write correctly never put it's or 'tis for its or it is, in Prose; as, it's a Fault; 'tis done, it's Value; for it is a Fault, it is done, its Value.—Yet 'tis is used by good Authors at the Beginning of a Sentence or Paragraph, to introduce it boldly; as, 'Tis all a Joke.

‡ *Who*, in all Situations, is used in Relation to Persons only, and which only in Regard to Things; and *tho'* which is used when we speak of one Person in particular, that is or was

A. When any of them are used in asking a Question, they are called Interrogatives, as has been before observed; but every where else they are Relatives or Qualities, respecting some Names expressed or understood before; as, *this is the Book which (Book) was yours, and the same (Book) which was my Brother's formerly; a Garden is what I love; this is the Man who has a particular Value for me, &c.*

Q. What are *this* and *that* usually called?

A. *This* and *that* are called Demonstratives, because they shew what particular Person or Thing you mean; as, *this or that Man, this or that Book.* *This* and *these* relate to Things near at Hand, as *that* and *those* refer to Things farther off.

Q. Is not *that* used sometimes instead of *who* or *which*?

A. Yes; though not elegantly; as, *I saw a Man that (who) had been on the same Side that (which) I had been on. He is the Man that (or who) has done me many Favours.*

Q. Are there no other Sorts of Qualities?

A. Yes; 1. Such as signify Being; *I, being a Man, have put away childish Things; I have been a Child, &c.*

2. *Doing*; as, *a dancing Dog, a scolding Woman, a loving Father, &c.*

3. *Suffering*; as, *a ruined Man, a shaved Head, &c.*

4. Such as are compounded with another Quality; as *a proud-spirited, high-minded Man; a half-filled Cask, &c.*; the former Parts of all such Qualities approach near to the Nature of an Adverb

5. Qua-

amongst a Company, in this Case it has a Relation to the Number; as, which (one) of them was he? What, whether, the same; &c. are used without Distinction in regard to both Persons and Things.

5. Qualities in *nt* are sometimes used as Participles in *ing*, and as such are placed after their Names; as, *a Lion dormant, couchant, rampant; the Prince regent, &c.*

Q. *Are not all these by Grammarians called Participles?*

A. Yes, commonly.

Q. *Are Participles then a distinct and different Part of Speech from Qualities or Adjectives?*

A. No, not all of them; for *learned, loving, scolding, and writing*, when joined with a Name, as *a learned Man, a loving Father, a scolding Woman, a writing Desk*, are as evidently Qualities, or Properties of those Names, as *wise, fair, good*, would be, if joined to them.

Q. *Are all these Words which are called Participles really mere Qualities?*

A. Words signifying the Time of acting or suffering, &c. as, *I am writing a Book, he is making a Pen, we have burnt the Coals, ye have praised the Book*, and such like, cannot, with any Propriety, be called Qualities, agreeable to the usual Definition of that Term.

Q. *When are Participles mere Qualities?*

A. 1. When they have no Respect to Time; as, *a learned Man, a carved Pillar.*

2. When they are joined to Names; as, *an understanding Man, a writing Desk, a crowned Head.*

3. If they are compared; as, *loving, more loving, most loving; learned, more learned, most learned.*

4. If they are compounded with a Preposition that the Verb they come from cannot be compounded with; as, *unbecoming, unheard, unseen*; for we do not say, *to unbecome, to unheard, &c.*

Of ARTICLES.

Q. *What Parts of Speech are a and the?*

A. They have the Nature of Qualities, being joined to Names as other Qualities are, but they are commonly called Articles.

Q. *What is the Use of Articles?*

A. To determine or fix the Meaning or Sense of Names, and apply them to particular Persons.

Q. *What is the Difference between a and an?*

A. *A* is used before all Names that begin with a Consonant; as, *a Crown, a King, &c.*; and *an* before all those that begin with a Vowel; as, *an Oyster, an Egg, &c.*; also before such as begin with *b* silent; as, *an Herb, an Hour, an Heir*; but when *b* is sounded, *a* is to be used; as, *a Hat, a Hen, a Hare, &c.*

Q. *What is the Difference between a and the?*

A. *A** is used in a general Sense; as, *a Man*, that is, *any Man*; and *the*† is used when a particular Person or Thing is spoken of; as, *the Master, the Grammar*, (or *this very Master, or this very Grammar*), *which teacheth the Art of true Spelling, Reading, and Writing, will much improve me.*

Q. *Do we set Articles before proper Names?*

A. Proper Names do of themselves particularly distinguish the Persons or Things of which one speaks; as, *John, Joseph*; so have no Articles before them: Likewise the Names of Countries, Cities, Provinces, Rivers, Mountains, &c. have no Articles before them. Neither are Articles set before the particular Names of Virtues; as, *Justice, Sobriety,*
Tem-

* *A* and *an* are sometimes Articles of Number, and signify one; as, *all to a Man, all to an Ell.*

† *When a Relative, it is written thee.*

Temperance. Of Vices; as, *Drunkenness, Gluttony, &c.* Of Metals; as, *Gold, Silver, &c.* Of Herbs; as, *Thyme, Marjoram, &c.*

Q. Do you ever set Articles before common Names?

A. Yes, sometimes; but then it is when some Name or Substantive is understood; as, *the Thames*, where River is understood; *the Albemarle*, that is, *the Ship Albemarle*; or by Way of Distinction or Eminence; as, *he is a Lonsdale*, that is, *one whose Name is Lonsdale*; *the Talbots*, that is, *the Family of the Talbots*; *the Alexanders, the Casars, the Marlboroughs, the Vernons, the Granbys*, are brave and valiant Men known by those Names.

Q. Are the Articles ever set before Qualities?

A. Yes; but it is by Reason of some Name expressed or understood; as, *Alexander the Great*, that is, *the Great King, or the Great Alexander*; *George the Third*, that is, *the third King of England of that Name*; *he is the valiantest of all Men*, that is, *the most valiant*.

Of the COMPARISON of QUALITIES.

Q. In what other Respects do Qualities differ from Names?

A. By admitting Degrees of Comparison, which Names or Substantives do not; they being only to be compared with their Qualities.

Q. What is Comparison?

A. It is the altering of the Signification of a Word into more or less, by Degrees; whereby we say one Person or Thing is *fair*, another *fairer* or *more fair*, and a third is *fairest* or *most fair*.

Q. How many Degrees of Comparison are there?

A. There are three Degrees of Comparison, viz. the Positive, the Comparative, and the Superlative; as, *hard, harder, hardest*.

Q. When

Q. What is the positive Degree?

A. It is the Quality itself, simply, without any Likeness or Comparison; as, *great, wise.*

Q. What is the comparative Degree?

A. The Comparative somewhat exceeds the Positive in Signification; as, *greater, wiser, &c.*

Q. How is the comparative Degree formed?

A. It is formed of the Positive, by adding the Syllable *er*, if it ends with a Consonant, or the Letter *r* only, if the Positive end in *s*; as, *greater, wiser*; And it is likewise known by the Sign *more* before the Positive; as, *more great, or greater; more wise, or wiser.*

Q. What is the superlative Degree?

A. The Superlative exceeds the Positive in the highest Degree of Signification; as, *greatest, wisest, &c.*

Q. How is the superlative Degree formed?

A. It is formed of the Positive, by adding the Syllable *est*, if it ends with a Consonant, or the Letters *st*, if the Positive end in *s*; as, *greatest, wisest, &c.* It is likewise known by the Signs *most, very, or exceeding.*

Q. What Qualities or Adjectives form the Comparative by putting the Word more before them, and the Superlative by putting the Word most before them?

A. They are such Qualities chiefly as come from the Latin, and end in

ain	}	as	certain	}	ry	}	necessary
ive			passive		al		general
eal			angelical		able		commendable
en			golden		ant		elegant
ly			fatherly		ing		loving
less			friendless		ish		perish

<i>est</i>	} as {	<i>honest</i>	<i>ed</i>	} as {	<i>wicked</i>
<i>ous</i>		<i>virtuous</i>	<i>id</i>		<i>rigid</i>
<i>ent</i>		<i>excellent</i>	<i>some</i>		<i>troublesome</i>
<i>ble</i>		<i>visible</i>			

Q. Are all Qualities or Adjectives compared in the Forms above, by adding er or more to the Comparative, and est or most to the Superlative?

A. No; there are some Qualities which are irregular, and are thus compared, viz.

Positive.	Comparative.	Superlative.
<i>good</i>	<i>better</i>	<i>best</i>
<i>bad, evil, or ill</i>	<i>worse</i>	<i>worst</i>
<i>little</i>	<i>less</i>	<i>least</i>

Q. Can all Qualities be compared?

A. No; some cannot be compared, or take the Words more, very, or most. before them; because they do not admit of any Increase in the Signification; as, all, any, each, every, some, one, &c

Q. What Degrees of Comparison are the following Words of, fair, fairer, and fairest?

A. Fair is of the Positive, fairer is of the Comparative, and fairest is of the Superlative.

Q. Is it good English to say more fairer, or most fairest?

A. No; you ought to say, fairer, or more fair; fairest, or most fair; for more fairer would signify as much as more more fair; and most fairest as much as most most fair.

CHAP. III.

Of VERBS.

Q. WHAT is a VERB?

A. A Verb, as it is commonly called, is that Part of Speech which betokens the doing, being,

being, or suffering of a Thing; and to which belong the several Circumstances of Person, Number, and Time*.

Q. How do you know a Verb?

A. By placing some Relative Name before it; and if it be a Verb, it will be good Sense; as, *I walk, thou sittest, he reads, we dine, ye sup, they sleep.*

Q. Are all Verbs known by putting a relative Name before them?

A. No; for imperative Verbs, or Verbs of bidding or commanding, have the Relative after them; as, *love thou me, let him love†.* And infinitive Verbs, i. e. such as have an undetermined or unlimited Sense, and always follow other Verbs, are known by having *to* before them; as, *I chuse to love, to read, &c.*—The infinitive Verb is likewise sometimes expressed by the Participle in *ing*; as, *I love writing, I love learning*; or, *I love to write, I love to learn, &c.*

Q. How many Times or Tenses are there belonging to a Verb?

A. Three: 1. The present Time, that now is. 2. The past Time, or what has been. 3. The future Time, or Time to come.

G 2

Q. How

* It is derived from the Latin, Verbum, a Word. and being the chief Word in a Sentence, is called a Verb by Way of Eminence, as there can be no Sentence wherein it is not either expressed or understood.

† Our Infinitive Verbs answer to the Infinitives of the Latin, and have neither Number, Person, nor Nominative Word belonging to them. Imperative Verbs wanting the first Person in both Numbers, have the leading State of a Relative after them in the Second Person only; and all Verbs following the Imperative Verb let are commonly used without *to* before them, as above exemplified.

Q. How many Times are there in English expressed by the Verb itself?

A. Two; the present Time and the past Time.

Q. How do you know them?

A. The present Time is the Verb itself; as, burn, love: The past Time commonly ends in ed; as, burned, loved, &c.

Q. How do you express the Persons of the Verbs?

A. By the Personal Names, I, thou or you, he, she, it, in the Singular; and we, ye or you, and they, in the Plural.

Q. Does the Difference of Number and Person make any Alteration in the Verb?

A. Yes; as,

Singular.

Plural.

Persons	1. I love.	1. We love.
	2. Thou lovest, or you love.	2. Ye or you love.
	3. He loveth or loves.	3. They love.

Q. Has the English Tongue any Moods?

A. No.

Q. The English Tongue having but two Times expressed by the Verb itself, and no Moods, how do we express the other Times of the Verb?

A. By

* The Verbs are changed or made to agree with the Personal Names by the Ending of the second Person Singular, in est; as, in the Example above, the first Person Singular, I love, is made in the second Person, thou lovest, or you love; and by the Ending of the third Person in eth or es; as, he or she loveth or loves in the present Time. And the first Person singular, in the past Time, I loved, makes in the second Person, thou lovedst, or you loved; but the third Person is the same with the first, as he or she loved. The Plural Verbs are always the same with the first Person singular; as, I love; the first Person singular in the present Time, makes in the plural we, ye, and they love. Also I loved, the first Person singular in the past Time, makes in the plural, we, ye, and they loved.

A. By the following Words, called Helping Verbs, viz. *do, may, can, am, and be*, in the present Time; *did, had, have, might, could, and was*, in the past Time; and *shall and will*, in the future Time.

Q. How do you form those of the present Time?

A. Thus:

Sing. *I do, thou dost or you do, he doth or does.*

Plur. *We do, ye do or you do, they do.*

S. *I may, thou mayest or you may, he may*.*

P. *We may, ye may or you may, they may.*

S. *I can, thou canst or you can, he can.*

P. *We can, ye can or you can, they can.*

S. *I am, thou art or you are, he is.*

P. *We are, ye are or you are, they are.*

S. *I be, thou be'st or you be, he be.*

P. *We be, ye be or you be, they be.*

Q. What does *am* or *be* signify?

A. Either of them (for they are the same) by itself signifies *being*; but joined to, or set before a Quality, or rather a Participle, signifies *suffering*, and supplies us with Verbs of suffering, or Verbs passive, which we otherwise want; as, *I am turned, if I be blamed, &c.*; we having in *English* no distinct Ending to distinguish a Verb that signifies doing from one that signifies suffering. Besides these helping Verbs, *am* and *be* being joined to a Participle in *ing*, and the Continuation of a Thing signified, afford us a beautiful Variation in our active Verbs, and that in all Times; as, *I am writing, for I write; I have been writing, for I have written; I shall be writing, for I shall write, &c.* Also *be*, like other Verbs, is used after *let*; as, *let him be called, &c.*

G 3

Q. How

* Must and ought commonly express the same Time, and are formed in the like Manner.

Q. How do you form the helping Verbs of the past Time?

A. Thus:

S. I did, thou didst or you did, he did.

P. We did, ye did or you did, they did.

S. I have, thou hast or you have, he has.

P. We have, ye have or you have, they have.

S. I had, thou hadst or you had, he had.

P. We had, ye had or you had, they had.

S. I might, thou mightest or you might, he might.

P. We might, ye might or you might, they might.

S. I could, thou couldst or you could, they could.*

P. We could, ye could or you could, they could†.

S. I was, thou wast or you were, he was.

P. We were, ye were or you were, they were.

Q. How do you form those of the future Time, viz. shall and will?

A. Thus:

S. I shall, thou shalt or you shall, he shall.

P. We shall, ye shall or you shall, they shall.

S. I will, thou wilt or you will, he will.

P. We will, ye will or you will, they will.

Q. When

* So are would and should formed.

† Helping Verbs in general are also called defective Verbs, because they are not used in their own Tense; besides they have no Participle, neither do they admit any helping Verbs before them, except these four, do, have, am, and will, which are sometimes used as principal Verbs in all the Persons both in the singular and plural Number; they make in the past Time, did, had, was, and willed, and admit of helping Verbs before them to form the future Time, &c. They have likewise Participles like other Verbs, viz. doing, done, having, being, been, willed.

The KINDS of WORDS, &c.

Q. When a helping Verb comes before another Verb, does either of them change its Ending?

A. The helping Verb changes its Ending; but the other does not; as,

Singular.

Plural.

- | | |
|---|---|
| <p>1. <i>I do burn.</i></p> <p>2. <i>Thou dost, or you do burn.</i></p> <p>3. <i>He doth or does burn*.</i></p> | <p>1. <i>We do burn.</i></p> <p>2. <i>Ye or you do burn.</i></p> <p>3. <i>They do burn.</i></p> |
|---|---|

Q. What do you call a principal Verb?

A. A Verb that can be formed throughout the present and past Times, without the Help of any of those helping Verbs; as, love, in the present Time, thus:

Sin-

* *Here do changes its Ending, but the principal Verb burn does not. Do is used to express the Time with greater Force and Distinction, as, I do love, I do not love; have generally signifies Possession, and had the contrary; may and its past Time might denote the Possibility or Liberty of doing a Thing; must, should, and ought, the Necessity or Duty of doing a Thing; will, in the first Person, promises or threatens, but in the second and third, only simply foretels; shall, in the first Person, simply expresses, but in the second and third Person commands or threatens; would intimates the Intention of the Doer.*

Can, may, will, and must, are used with Relation both to the present and future Times; could, the past Time of can; might, the past Time of may; and would the past Time of will (as a principal Verb) relate both to the past Time and the Time to come.

These helping Verbs are often joined together; as, I might have died; but then one of them expresses the Manner and the other the Time of the Verb, and the first only varies in its Formation.

Singular.

Plural.

- | | |
|--------------------------------------|---------------------------|
| 1. <i>I love.</i> | 1. <i>We love.</i> |
| 2. <i>Thou lovest, or dost love.</i> | 2. <i>Ye or you love.</i> |
| 3. <i>He loveth or loves.</i> | 3. <i>They love.</i> |

—————In the *past Time* thus :

- | | |
|--|----------------------------|
| 1. <i>I loved.</i> | 1. <i>We loved.</i> |
| 2. <i>Thou loved'st, or you loved.</i> | 2. <i>Ye or you loved.</i> |
| 3. <i>He loved.</i> | 3. <i>They loved.</i> |

Q. Can you form love in the future Time?

A. Not without *will* or *shalt*; as,

- | | |
|---------------------------------------|-------------------------------------|
| 1. <i>I will love.</i> | 1. <i>We will love.</i> |
| 2. <i>Thou wilt or you will love.</i> | 2. <i>Ye will or you will love.</i> |
| 3. <i>He will love.</i> | 3. <i>They will love.</i> |

•• Thus by the Use of these helping Verbs, (especially when two or more of them come together) we are entirely freed from the various Endings of Verbs in the *past Times*, or the *preterimperfect* and *preterpluperfect Tenses* of the Latin, also from those of the several Moods in both Voices, which produce near 200 Variations, including those of the different Persons of each Tense, as they effectually answer all those Purposes, according to the Sense they are taken in, and the Nature and Import of the Subject: They also afford us some Variations in our *past Time*; as, *I loved*, *I did love*, *I have loved*, all denote the Time past; yet the principal Verb *loved*, cannot be said to vary, without the Help of *did* or *have*, which serve only to express the *past Time* in different Words.

Q. How

Q. *How many Sorts of principal Verbs have we?*

A. Four, as before observed, viz. Active Verbs, which signify being or doing; Passive, by the Help of *am* and *be*, which signify suffering, or denote the Impression that Persons or Things receive; Imperative, which bid or command; and Infinitive, which have an unlimited Sense, and are known by having the Preposition *to* before them*.

Q. *Do Verbs always take d or ed to form the past Time?*

A. No; some are irregular.

OF IRREGULAR VERBS.

Q. *What is the first Irregularity?*

A. The first Irregularity, and that which is the most common, took its Rise from our Quickness of Pronunciation, by changing the Consonant *d* to *t*, (the Vowel *e* in the regular Endings *ed*, in the past Time, being cut off) that the Pronunciation might be made more easy and free; and seems rather a Contraction than an Irregularity.

Q. *What Letters commonly take t after them?*

A. 1. *Ch, ck, p, and x*; as, *snatcht, packt, snapt, mixt*, instead of *snatched, packed, &c.*

2. When the Consonants, *t, m, n, or p*, follow a Diphthong, each of them generally takes *t* after it; and then the Diphthong is either shortened, as *dealt, dreamt, meant*, from *deal, dream, mean*; or changed into a short single Vowel, as *felt, kept, slept*,

* Such Verbs as cannot take a Name after them, are by some Grammarians called Neuters, because the Action is terminated in the Person or Thing denoted by the Verb: as, it raineth; the Horse walketh, &c. yet as all such imply doing or being, in some Posture, Situation, &c. they may with more Propriety be termed *active Verbs*.

slept, wept, crept, swept, from the Verbs *feel, keep, sleep, weep, creep, sweep.*

3. When a Word ends with two of the same Consonants, which take *t* after them to make the past Time, one is dropt; as, *dwelt*, from *dwell*; *past*, from *pass*, &c.

4. When *v* is changed into *f*, it takes *t* after it to form the past Time; as, *left, bereft*, from *leave, bereave*.

Q. *What Letters at the End of Words take 'd to form the past Time?*

A. 1. *B, g, s, v, w, z*, and *th* when sounded soft; as, *blab'd, wrong'd, miss'd, mov'd, crowd'd, bruise'd, tith'd*; also *l, m, n, r*, following a long Vowel, more easily unite, separately, with *'d** than *t*; as, *smil'd, chim'd, fix'd*, &c.

2. Verbs ending in *y* take *'d*; as, *marry, marry'd*; or else, which is much better, change *y'd* into *ied*; as, *married, carried*, &c.

Q. *What is the second Irregularity?*

A. Some Words in the present Time ending in *d* or *t*, have the past Time the same as the present; as, *read, read; cast, cast*, &c†.

Q. *What other irregular Verbs have we?*

A. There are many more; an alphabetical List of the principal of them follows.

<i>Present Time.</i>	<i>Past Time.</i>	<i>Participle.</i>
A Wake	Awoke	Awoke
abide	abode	abode

Be

* This Method of shortening, contracting, and throwing together Clusters of Consonants, has been justly blamed by the ingenious Author of the Spectator, No. 135.

† Verbs ending in *d* and *t* mostly form their past Times regularly, by *ed* at Length, and cannot take *'d* (or *t*) after them; as, *wounded, blasted*, not *wound'd, blast'd*.

The KINDS of WORDS, &c

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<i>Present Time.</i>	<i>Past Time.</i>	<i>Participle.</i>
Be	Been	Being, been
bend	bent	bent
unbend	unbend	unbent
bear	bore, bare	borne
begin	began	begun
bereave	bereft	bereft
befeech	befought	befought
beat	beat, beaten	beat
bind	bound	bound
bite	bit	bitten
bleed	bled, blooded	bled
blow	blew	blown
break	broke	broken
breed	bred	bred
bring	brought	brought
buy	bought	bought
burst	burst	burst, bursten
Catch	Caught, catched	Caught
chide	chid	chidden
chuse, or choose	chose	chosen
cleave	clave, clove	cleft, cloven
come	came	come
creep	crept, creaped	crept
crow	crew, crowed	crown
Dare	Durst, dared	Dared
die	died	dead
do	did	done
draw	drew	drawn
dream	dreamed, dreamt	dreamt
drink	drank	drunk
drive	drove	driven
dwelt	dwelled, dwelt	dwelt
Eat	Eat, ate	Eaten
Fall	Fell	Fallen
feed	fed	fed
feel	felt	felt

fight

<i>Present Time.</i>	<i>Past Time.</i>	<i>Participle.</i>
fight	fought	fought
find	found	found
flee	fled	fled
fling	flung	flung
fly	flew, fled	flown
forfake	forsook	forfaken
freight	freighted	fraught
freeze	froze	frozen
Geld	Gelded, gelt	Gelded, gelt
get	got	gotten, got
give	gave	given
gild	gilded, gilt	gilded, gilt
gird	girded, girt	girded, girt
grind	ground	ground
go	went	gone
grow	grew	grown
Hang	Hung, hanged	Hung, hanged
have	had	having, had
hear	heard	heard
help	helped, helpt	holpen, helped
hew	hewed	hewn
hid	hid	hidden, hid
hold	held	holden, held
Keep	Kept	Kept
know	knew	known
Lay	Laid	Laid
lead	led	led
leave	left	left
leap	leaped, leapt	leapt
lend	lent	lent
lie	lay	lain
lose	lost	lost
Make	Made	Made
mean	meant	meant
mow	mowed	mown
meet	met	met

Rend

Present
 Rend
 ride
 ring
 rise
 run
 Say
 see
 seek
 seeth
 sell
 send
 shak
 shear
 shew
 shine
 shoe
 shrink
 sing
 sink
 sit
 slay
 slide
 flee
 flin
 fmo
 fmi
 spe
 spe
 spi
 spe
 spi
 spi
 spi
 spi
 spi

<i>Present Time.</i>	<i>Past Time.</i>	<i>Participle.</i>
Rend	Rent	Rent
ride	rode, ride	ridden
ring	rang	rung
rise	rose	rife
run	ran	run
Say	Said	Said
see	saw	seen
seek	sought	sought
seethe	sod	sodden
sell	sold	fold
send	sent	sent
shake	shook	shaken
shear	shorn	shorn
shew	shewed	shewn
shine	shined, shone	shone
shoot	shot	shot
shrink	shrank	shrunk
sing	sang	fung
sink	sank, sunk	sunk
sit	sat	sat
slay	slew	slain
slide	slid	slidden
sleep	slept	slept
sling	slang	slung
smell	smelt	smelt
smite	smote	smitten
speak	spoke	spoken
spell	spelled, spelt	spelt
spill	spilled, spilt	spilt
spend	spent	spent
spin	span	spun
spit	spat	spat
spring	sprang	sprung
stand	stood	stood
stick	stuck	stuck

H

sting

<i>Present Time.</i>	<i>Past Time.</i>	<i>Participle.</i>
sting	stung	stung
steal	stole	stolen
stink	stunk	stunk
strike	struck	stricken
strive	strove	strive
swear	swore, sware	sworn
sweep	swept, swept	swept
swell	swelled	swollen
swing	swang, swung	swung
swim	swam, swum	swum
Take	Took	Taken, took
teach	taught	taught
tell	told	told
think	thought	thought
thrive	throve	thriven
throw	threw	thrown
tread	trod	trodden
Weep	Wept	Wept
win	won	won
wind	wound	wound
wear	wore	worn
write	wrote, writ	written, writ
work	worked, wrought	wrought
wring	wrung	wrung

Q. How are the regular Verbs formed?

A. Thus:

In the present Time.

SINGULAR.

1. *I fly, or am flying**
2. *Thou fliest, or you fly*
3. *He flieth or flies*

PLURAL.

1. *We fly*
2. *Ye or you fly*
3. *They fly*

In

** All irregular Verbs are formed much in the same Manner.*

In the past Time.

SINGULAR.

PLURAL.

1. I flew, fled, or did fly,
(or was flying)

1. We

2. Thou fledst, or didst fly,
or you flew, fled, or
did fly

2. Ye or you, and

3. He flew, fled, or did
fly

3. They flew, fled, or did
fly

In the future Time.

1. I shall or will fly, i. e.
be flying

1. We

2. Thou shalt or wilt fly,
or you shall or will fly

2. Ye or you, and

3. He shall or will fly

3. They shall or will fly

Of PARTICIPLES.

Q. What is a Participle?

A. A Participle is a Part of Speech derived from a Verb, and signifies being, doing, or suffering, and also implies Time; like a Verb, but is otherwise like a Quality. It is particularly known by placing both a relative Name and a Verb before it; as, He loves walking.

Q. How many Sorts of Participles are there?

A. Two; the Active Participle that ends always in ing; as, loving; and the Passive Participle, that ends almost always in ed, t, or n; as loved, taught, slain

H 2

* The passive Voice of irregular Verbs is formed thus: Present Time, I am flown; past, I was flown; future, I shall be flown, &c. &c.

slain. The past Time of our active Verbs ending in *ed*, or in *t* when contracted, are very often regularly the same with the Participle; as, *hate, hated, hated; teach, taught, taught, &c.* And when it ends in *n*, it is often the same as the present Time of our active Verbs, the *n* being added; as, *see saw, seen; give, gave, given; rise, rose, risen, &c.*; yet it is sometimes otherwise formed or made. — See the Irregular Verbs.

CHAP. IV.

Of PARTICLES.

Q WHAT are Particles?

A. Particles are little Words that express or denote some Circumstance, Manner, or Quality of an Action, and join Sentences together.

Q. How many Sorts of Particles are there?

A. Four: Adverbs, Conjunctions, Prepositions, and Interjections.

Of ADVERBS.

Q. What is an Adverb?

A. An Adverb is a Particle; joined either to a Verb, to a Quality, to a Participle, or to another Adverb, to explain their Manner of acting and suffering; or to point out some peculiar Circumstance, Quality, or Manner signified by them.

To a Verb thus: *The Boy writes correctly.*

To a Quality, or Adjective, thus: *He is a very diligent Boy.*

To a Participle thus: *A Man truly fearing God.*

To

* Every Participle, except that in *ing*, is to be used with *am* or *be*, as a passive Verb; the past Time of active Verbs being improper.

To another Adverb, thus: *He lives very happily.*

Q. How many Kinds of Adverbs have we in English?

A. There are many Kinds of Adverbs, a few of which are as follow:

1. Of Time present; as, *now, to day.*

The Time past; as, *already, before, yesterday, heretofore, long since.*

The Time to come; as, *to-morrow, not yet, hereafter, henceforth, or henceforward, by and by.*

An indeterminate Time; as, *often, oftentimes, seldom, daily, yearly, always, when, then, ever, never.*

2. Of Place; as, *here, there, where, elsewhere, every where, no where, some-where, above, below, within, herein, without, whither, hither, thither, upward, downward, whence, hence, thence.*

3. Of Number; as, *once, twice, thrice, rarely, seldom, frequently, often.*

4. Of Order; as, *lastly, last of all, secondly, thirdly, fourthly, &c.*

5. Of Quantity; as, *how much, how great, enough, sufficient, somewhat, something, nothing.*

6. Of Affirming; as, *verily, truly, undoubtedly, unfeignedly, yea, yes.*

7. Of Denying; as, *no, nay, no, in no wise.*

8. Of Doubting; as, *perhaps, peradventure, by chance.*

9. Of Comparing; as, *how, as, so, how much, less, least, more, very, rather than, whether, either, neither, also, exceedingly, almost, well nigh, little less, least of all, nothing less, as it were, alike, otherwise, differently, far otherwise.* Others are compared in Imitation of Qualities; as, *soon, sooner, soonest; often, oftener, oftenest.*

10. Of Quality; as, *justly, proudly, &c.* which Words are derived of Qualities or Adjectives, and

denote the same Quality as the Words they are derived from, and may be explained by the Name and Preposition; as, *with Justice, for justly; with Prudence, for prudently.*

There are but few Qualities which may not be turned into Adverbs, by adding to them the Termination *ly*; as, *meek, meekly*: And they admit of Comparison, by *more* and *most*.

OF CONJUNCTIONS.

Q. What is a Conjunction?

A. A Conjunction is a Part of Speech that joins either Words or Sentences together, and shews the Manner of their Dependence upon one another; as, *I will go and eat my Supper, but shall have nothing but Bread and Cheese and Beer.*

Of Conjunctions there are several Sorts; as,

1. Copulative; as, *and, also, both.*
2. Disjunctive; as, *or, nor, either, neither.*
3. Casual; as, *for, because.*
4. Conditional; as, *so, that, but if.*
5. Concessive; as, *though or tho', although, indeed.*
6. Rational; as, *therefore, wherefore, seeing, since.*
7. Adversative; as, *yet, nevertheless, notwithstanding.*
8. Suspensive; as, *whether or not, whether, &c.*

Some of these may be reckoned Adverbs, and some of the Adverbs used as Conjunctions, without any great Impropriety; as, *whether* is a comparative Adverb, and a suspensive Conjunction, &c.

OF PREPOSITIONS.

Q. What is a Preposition?

A. A Preposition is a Part of Speech, most commonly set separate or before other Parts, especially Names or Noun-Substantives, to shew the Respect
or

or Relation one Thing has to another^d. It is also prefixed to Words, so as to become an inseparable Part of them.

Q. Which are the Prepositions set separate or before other Parts of Speech?

A. They are such as these that follow; *above, about, after, against, among, amongst, at, before, be- hind, beneath, below, between, beyond, by, through or thro', beside, for, from, in, into, on or upon, over, of, out or out of, to or unto, towards, under, with, off, within, without.*

Q. What Prepositions are commonly joined or prefixed to other Words?

A. The English Prepositions are, *a, de, for, fore, mis, over, out, un, up, with.*

The Prepositions borrowed from the Latin are, *ad or abs, ad, ante, circum, con for cum, contra, de, dis, di, e or ex, extra, in or im, inter, intro, ob, per, post, pre, pro, preter, re, retro, se, sub, subter, super, trans.*

Greek Prepositions are, *a or an, ambi, anti, hyper, hypo, meta, peri, syn.*—Their Uses, &c. follow.

The ENGLISH PREPOSITIONS used in Composition, explained.

1. *A* is sometimes superfluous at the Beginning of Words; as, in *abide*, for *bide*; *arise*, for *rise*; *awake*, for *wake*. It is sometimes used, though very improperly,

* Besides the separate Use of Prepositions, they have another, which is to be joined in Composition with a vast Number of Words; and by this Means they create great Variety, give a peculiar Beauty, Fluency, and Elegance to our Language; by the Help of which we do all that the Greeks and Latins did, partly by Prepositions, and partly by the Diversity and Difference of Cases.

improperly, for *on*, or *in*; as, *a-Foot*, for *on Foot*; he is *a-Bed*, for *in Bed*, &c.

2. *Be* is used for *about*; as, in *besprinkle*, i. e. to sprinkle about. It is also used for *by* or *nigh*; as, *beside*, i. e. *by* or *nigh* the *Side*. For *in*; as, *besides*, i. e. *in Time*, or *early*. For *for*; as, *to bespeak*, i. e. *to speak for*, &c.

3. *For* signifies Negation or Privation, i. e. it denies or deprives; as in *forbid*, i. e. *bid it not to be done*, &c.

4. *Fore* signifies as much as before; as, *to foresee*, i. e. *to see it before it comes to pass*.

5. *Mis* denotes Defect or Error; as, *Misdeed*, i. e. *an ill Deed*, or *not done rightly*; *misemploy*, *to employ it wrong*; or *to mistake, misuse*, &c.

6. *Over* signifies Eminence or Superiority; as, *to overcome*, *to oversee*, *to over-rule*: It denotes also Excess; as, *over-hasty*, *over-joyful*, &c.

7. *Out* signifies Excess, Excellence, or Superiority; as, *to outrun*, *to outdo*, &c.

8. *Un* signifies Negation or Contrariety, or the not being so and so; also Dissolution, or the undoing a Thing already done; and, set before Qualities, signifies *not*; as, *pleasant*, *unpleasant*, i. e. *not pleasant*; *unworthy*, *unseen*, &c.

9. *Up* denotes above, upwards, or upper, with Respect to Places or Things that lie upwards, &c.; as, *Upside*; i. e. *the Side that lies uppermost or highest*.

10. *With* signifies against; as, *to withstand*, i. e. *to stand against*. Sometimes it denotes as much as *from* or *back*; as, *to withhold*, i. e. *to hold from one*; *to withdraw*, i. e. *to draw back*.

The LATIN PREPOSITIONS, used in the Composition of English Words, explained.

1. *Ab*, or *abs*, signifies *from*, but compounded with an English Word, denotes some Excess or Increase; as, *to abhor*, *to abuse*; also Parting or Separation; as, *to abstain*, *to abolish*, &c.
2. *Ad* signifies *to* or *at*; as, *adjoin*, i. e. *to join near*, or *next to*; *adjacent*, i. e. *that which lies nigh*.
3. *Ante* signifies *before*; as, *antecedent*, the foregoing Word; *to antedate*, or *date before*.
4. *Circum* signifies *about*; as, *Circumlocution*, i. e. a round-about Way of speaking.
5. *Con* (or *com*) from *cum*, signifies *with* or *together*; as, *Convocation*, i. e. a calling or meeting together; *Copartner*, i. e. Partner with another; *Commerce*, i. e. trading together.
6. *Contra* signifies *against*; as, *to contradict*; also from this comes the compound Preposition, *counter*, as, *to counterbalance*, *to counterfeit*, &c.
7. *De* signifies a Kind of Motion from; as, *to detract*, *to decamp*. Sometimes it enlarges the Sense of the Word; as, *to demonstrate*, *to deplore*.
8. *Dis* signifies Separation, Difference, or Diversity; as, *disagree*, i. e. *not to agree*; *disbelieve*, i. e. *not to believe*; *to dissect*, i. e. *to separate or cut asunder*.
9. *Di* enlarges the Sense of the Word it is compounded with; as, *to direct*, *to divert*, &c.
10. *E* or *ex* signifies *out*, *out of*, or *off*; as, *to evade*, i. e. *to put off*; *to exclude*, i. e. *to shut out*.
11. *Extra* signifies *beyond*, *over* and *above*; as, *extravagant*, i. e. *one who goes beyond Bounds*.
12. *In* or *in* generally denotes the Position or Disposition of an Action; whereby one Thing is as if it was put into another; as, *to infold*, *to inclose*, *to impart*, *to implant*. It also denotes Privation or not, and

and gives a contrary Sense to a primitive Word; as, *indecent*, i. e. not decent; *Injustice*, i. e. not Justice.

13. *Inter* signifies between; as, *to intervene*, i. e. to come between; *Interval*, i. e. the Space between Business. But in *interdict*, or *Interdiction*, it signifies as much as *for in forbid*, &c.

14. *Intro* is an Adverb from the Preposition *intra*, and signifies within; as, *to introduce*, i. e. to bring into, or within.

15. *Ob* signifies against; as, *Obstacle*, i. e. what stands in the Way; *to oppose*, i. e. to put against.

16. *Per* signifies through; also a Degree of Excellence or Excess; as, *perfect*, i. e. thoroughly done; *to pervade*, i. e. to go over or through.

17. *Post* signifies after; as, *Postscript*, i. e. written after; a *Posthumous Work*, i. e. published after the Author's Death.

18. *Pre* comes from *præ*, and signifies before; as, *to premeditate*, i. e. to meditate of before.

19. *Pro* signifies for, or forth; but it has also a great many other Senses; as, *to profess*, *to protect*, *pronounce*, *prorogue*, &c.

20. *Preter* signifies against; as, *preternatural*, i. e. contrary to the common Order of Nature.

21. *Re* generally implies a repeated Action; as, *to repeat*, i. e. to say over again; *to relapse*, i. e. to fall in again. It also denotes Opposition, or against; as, *to repulse*; and sometimes only enlarges the Sense of the simple Verb; as, *to repent*, *to reprove*, &c.

22. *Retro* signifies backward; as, *Retrospection*, i. e. a looking backward, &c.

23. *Se* signifies without, (from *sine*, or *seorsum*, by itself); as, *secure*, i. e. *sine Cura*, or *seorsum a Cura*, separate, secluded, &c.

24. *Sub* signifies under; as, *subscribe*, i. e. to write under.

25. *Subter*

25. *Subter* signifies under; as, *Subterfuge*, i. e. *flying under*.

26. *Super* signifies upon, over, or above; as, *Supercription*, or *written upon a Letter*; *superfluous*, i. e. *over and above*. In some Words that come from the French, it is changed into *sur*; as, *Surplus*, i. e. *a Quantity over and above what it ought*; *Surface*, &c.

27. *Trans* signifies over, beyond, or Change; as *to transport*, i. e. *to carry over*; *to transgress*, i. e. *to go beyond*; *transplant*, *transpose*, *transform*, *transfigure*, i. e. *to change Place*, &c.

The GREEK PREPOSITIONS, used in the Composition of English Words, explained.

1. *A*, or *an*, signifies Privation, or not; as, *Anonymous*, i. e. *without a Name*; *Anarchy*, i. e. *without Government*.

2. *Amphi* signifies on both; as, *amphibious*, i. e. *such Creatures as live on both Land and Water*.

3. *Anti* signifies against; as, *Antidote*, i. e. *a Remedy against Poisons*, &c.; *Antichrist*, i. e. *one that is in Opposition to Christ*.

4. *Hyper* signifies over and above; as, *Hyperbole*, is a Figure in Rhetoric that represents Things over and above, or much greater than the Truth.

5. *Hypo* signifies under; as, *Hypocrite*, i. e. *one that pretends to be very religious, but underneath, or privately, is very wicked*.

6. *Meta* is the same as *trans*, i. e. *beyond or Change*; as, *Metamorphose*, i. e. *to change from one Shape or Form to another*.

7. *Peri* signifies about; as, *Periodical*, i. e. *any Thing that has a settled Time to turn about, or to perform its Course or Revolution*.

8. *Syn* signifies with or together; as, *Synagogue*, i. e. *an Assembly or Company gathered together*.

OF INTERJECTIONS.

Q. What is an Interjection?

A. An Interjection is a Particle made Use of to express some sudden Emotion or Passion of the Mind; as, oh! alas!

Of Interjections there are several Sorts, viz.

1. Admiring; as, *heigh! behold! O strange!*
2. Despising; as, *pish! fie! shab! tush!*
3. Mirth; as, *ha! ha! he!*
4. Sorrow; as, *oh! sad! alas! alack!*
5. Silence; as, *hiss! hush! mum!*
6. Surprise; as, *hey! he!*
7. Calling to; as, *ho! holo! hem! he! hip!*
8. Names are sometimes used as Interjections; as, *with a Mischief! O the Villainy!*

CHAP. V.

Of the DERIVATION of WORDS.

Q. IN the Derivation of Words, are Names or Substantives ever changed into Verbs?

A. Yes;

* Most of the Interjections are natural Sounds, common to all Languages.

Mr Chambers, in his Universal Dictionary, makes the following Observations: "Some, says he, deny the Interjections to be Words or any Parts of Speech, and make them mere natural Signs of the Motions or Passions of the Mind, expressed by these inarticulate Sounds, several whereof Brutes have in common with us." But as there are Passions which must be represented in Writing and Discourse, the Interjection has a good Foundation in Nature, and is a necessary Part of Speech.

The celebrated Mr Locke observes, that the Clearness, Beauty, &c. of a good Style, consist very much in the right Use of Particles; which must be learned by a careful Obser-

A. Yes; many Names, and some Qualities or Adjectives, and sometimes the other Parts of Speech, become Verbs, and denote or signify some Sort of Application of the same Thing, or the Thing signified by the Name; as, from a *House*, comes the Verb *to house*, (*houze*); from a *Fish*, comes *to fish*; from a *Rule*, comes *to rule*, &c.

Q. Do Names come from Verbs?

A. Yes; almost every Verb has some Name coming from it; and by adding the Termination *er* to a Verb, comes a Name signifying the Agent or Doer; as, from *hear* comes *Hearer*, or one that hears; from *run* comes *Runner*, or one that runs.

Q. What do Qualities that end in *y* or *n* denote?

A. 1. Qualities that end in *y* denote Plenty or abounding, and come from Names, by adding the Ending *y*; as, from *Wealth* comes *wealthy*, i. e. one that has much Wealth; *Health*, *healthy*; *Might*, *mighty*.

2. Qualities that end in *en* signify the Matter out of which any Thing is made; as, *ashen*, *beechen*, *oaken*, *birchen*; as, *an oaken Stick*, i. e. a Stick made of Oak.

Q. What do Qualities that end in *ful* come from and signify?

A. From Names that denote Fulness; as, from *Joy* comes *joyful*, i. e. full of Joy; *Fruit*, *fruitful*; *Youth*, *youthful*, &c.

Q. What do Qualities that end in *some* denote?

A. They generally have the same Sense with *ful*;

I

as,

vance of their Use and Applications to the best Works of our most celebrated Writers.

Concerning all the Particles, i. e. an Adverb, Conjunction, Preposition, and Interjection, this in general may be observed, that they are very often used interchangeably, or one for another, according to the Tenor and Force of the Sentence or Expression, as is obvious to every discerning Reader.

as, from *Trouble* comes *troublesome*, i. e. full of *Trouble*; *Delight*, *delightful*, &c.

Q. *What do Qualities ending with less and ly denote?*

A. 1. The Termination *less* being added to Names, forms Qualities signifying Want; as, *worthless*, i. e. of no *Worth*; *witless*, *heartless*, *careless*, &c.

2. By adding *ly* to Names, and sometimes to Qualities, are formed Qualities which denote Likeness; as, from *Ghost* comes *ghostly*, i. e. like a *Ghost*, *Earth*, *earthly*; *Heaven*, *heavenly*.

Q. *How are diminutive Qualities ending in ish derived?*

A. 1. Qualities diminutive, or Qualities that denote lessening their Signification, are made by adding *ish* to Qualities, and often to Names; as, *green*, *greenish*, i. e. a little or somewhat *green*.

2. When Qualities in *ish* come from Names, they generally denote Likeness; as, *wolfish*, i. e. like a *Wolf*, from *Wolf*.

3. Some national Qualities end in *ish*; as, *English*, *Spanish*, *Danish*, *Scottish*, (or rather *Scots*, or *Scotch*), *Swedish*; and denote the respective Kingdoms, or Property thereof.

Q. *What is a diminutive Name or Noun?*

A. A Name diminutive is a Word that commonly, by the Addition of some Letters, or Syllable, to the Word from whence it comes, serves to denote a Diminution, or lessening the Sense of the Word from whence it comes; as, *Lambkin**, from *Lamb*.

Q. *By*

* *Kin being added to Lamb, lessens the Signification of the Word; for Lambkin is a little young Lamb.*

Ing is commonly the diminutive Termination to Animals; as Gosling, Duckling, &c. where it seems to signify young; so that Lambkin is for Lambing, i. e. a young Lamb; the k being put here to make a better Sound. So likewise these following may be said to be diminutive, viz. Nag, Cottage, Pullet, Sprig, when considered with Respect to Horse, Hawk, Hen, Branch, &c.

Q. By what other Means are Words derived from their Primitives?

A. By adding *ship, dom, ric, wic, ness, head, hood, &c.* as,

1. Words ending in *ship* denote Office, Employment, or Condition; as, *Stewardship, Lordship, Fellowshipship.*

2. Words ending in *dom*, signify Office or Charge, with Power and Dominion; as, *Popedom, Kingdom, Dukedom.*

3. Words ending in *ric* and *wic*, denote Office and Dominion; as, *Bailiwick, Bishopric.*

4. Names that end in *ness*, signify the Essence of the Thing, and are formed from Qualities; as, from *white* cometh *Whiteness*; from *hard*, *Hardness*. — These are called Abstract Names.

5. Names that end in *head* and *hood*, denote the State, Condition, or Quality of a Thing or Person; as, *Godhead, Manhood, Widowhood, &c.*

6. There are also Names derived from Qualities and Verbs, which are made by adding the ending *th*, with some small Change; as, from *long* comes *Length*; from *strong*, *Strength*; from *broad*, *Breadth*; from *wide*, *Width*; from *deep*, *Depth*; from *true*, *Truth*: — Also from the Verb *to die* comes *Death*.

Q. Are any English Words borrowed from the Latin?

A. Yes, a great many; and indeed almost all that are not Words of one Syllable, or do not come from Words of one Syllable, are borrowed from the Latin; but the greatest Part of these the French or Italians have borrowed from the Latin, and we from them.

Q. What Rules have we to know when a Word is derived from the Latin?

A. These seven following, viz.

I. Words in *ion* in English, come from those in Latin ending in *io*; as, *Question* from *Questio*; *Religion*, *Religio*; *Education*, *Educatio*, &c.

II. Words ending in *ty*, from those in *Latin* ending in *tas*; as, *Liberty*, *Libertas*; *Charity*, *Charitas*; *Veracity*, *Veracitas*, &c.

III. Words ending in *ude*, are derived from the *Latin*, by changing *o* into *e*; as, *Fortitude*, *Fortitudo*; *Gratitude*, *Gratitudo*.

IV. Many *English* Words ending in *ence* and *cy*, are derived from the *Latin* which end in *tia*; as, *Obedience*, *Obedientia*; *Clemency*, *Clementia*.

V. Qualities which end in *d*, are mostly derived from those in *Latin* which end in *us*; as, *frigid*, *frigidus*; *rigid*, *rigidus*, &c. Also such as have in the last Syllable *t*, *n*, or *r*, between the two Vowels; as, *illiterate*, *illiteratus*; *obscure*, *obscurus*; *obscene*, *obscenus*, &c.

VI. Many Words ending in *nt*, come from *Latin* ones ending in *nt*; as, *vigilant*, *vigilans*, &c.

VII. Many Words ending in *al*, are derived from those in *Latin* which end in *is*; as, *liberal*, *liberalis*, &c.*

CHAP. VI.

ETYMOLOGY ABSTRACTED and EXEMPLIFIED.

THE *English* Language is divided into four Kinds of Words, or Parts of Speech, viz. Names, Qualities, Verbs, and Particles.

Of NAMES.

NAMES are such Words or Things as you can see, feel, hear, or understand, without another Word joined to them; as, *a Man*, *a Book*, *Virtus*, *Vice*, &c. They may also be known by putting the Word

Thing

* There are several other Words that are derived from the *Latin*, which cannot be brought under any Rule; as *Nature* comes from the *Latin* Word *Natura*; *Grace*, *Gratia*; *Vice*, *Vitium*.

Thing after them, which they cannot have without making Nonsense; thus you cannot say *Man Thing*, *Book Thing*, *Virtue Thing*, &c.

There are three Sorts of Names, viz. Common, Proper, and Relative.

Common Names are such as comprehend a whole Kind; as, *a Man*, *a Woman*, *a City*, &c.

Proper Names are such as belong to particular Persons or Things; as, *William*, *Mary*, *London*, &c.

Personal Names are such as belong to Persons or Things, to avoid the Repetition of the same Word; as, instead of my own Name, I say *I*; instead of your Name, I say *you* or *thou*; and instead of his or her Name, *he*, *she*: And for Things without Life, or of doubtful Sex, *it* is used.

Names have also two Numbers, viz. the *Singular* and the *Plural*. The Singular Number speaketh but of one, as *a Book*; the Plural Number speaks of more than one, as *Books*.

They have likewise three Genders, viz. Male, Female, and Neuter.

II. Of QUALITIES.

QUALITIES are such Words as express the Manners, Properties, or Affections of Things; as, *good*, *bad*, *wise*, *foolish*, &c. and require to be joined to some other Word to make us understand them; as, *a good Man*, *a strong Horse*, &c. They may be known by putting the Word *Thing* after them, which will make them good Sense; as, *good Thing*, *bad Thing*, *white Thing*.

Qualities have also three Degrees of Comparison, viz. the Positive, the Comparative, and the Superlative; as, *wise* in the Positive, makes *wiser* in the Comparative, and *wisest* in the Superlative.

III. Of VERBS.

VERBS denote the doing, being, or suffering of

Persons or Things; and are known by putting some relative Name before them, to make them Sense; as, *I love, we love*.*

Verbs have two Numbers, viz. *I love*, singular; *we love*, plural. Likewise three Tenses or Times, viz. present, past, and future; as, *I love* in the present Time, makes *I loved* in the past, and *I shall or will love* in the future Time.

IV. OF PARTICLES.

PARTICLES are Words that denote some Circumstance, Manner, or Quality of an Action, and are used to join Sentences together: They are almost all Monosyllables, and are known by answering to none of the Properties of the other Parts of Speech. They are divided into Adverbs, Conjunctions, Prepositions, and Interjections.

The Manner of classing them, see in the Method of Teaching, inserted at the Beginning of this Book.

ETYMOLOGY EXEMPLIFIED.

WHEN Modesty ceases to be the chief Ornament of one Sex, and Integrity of the other, Society is then upon a wrong Basis, and we shall be ever after without Rules

* Though some Words are used both as Names and Qualities, and also as Verbs; such are close, cross, salt, light, &c. yet by the Sense they are taken in, it is easily known to what Species each belongs; especially as Names have commonly an Article before them, and the Qualities and Verbs their usual Properties to distinguish them; as, a Close, when a Name, implies a Field; Close, when a Quality, implies reserved or considerate, as, a close Man; and when a Verb, signifies to conclude or shut up, as, to close a Discourse, &c.

Some Verbs include a Proposition along with them for an Ending; as, fly about, admit of, set off, hold in, meet with, send for, turn over, &c. Also a few may be used actively and passively; as, I am grieved, or I grieve; I am rejoiced, or I rejoice, &c.

Rules to guide our Judgments to what is really becoming and ornamental.

Q. In the above Paragraph, tell me of what Part of Speech every Word is, and why?

A. When) is an Adverb of Time, (see p. 89)

Modesty) is a Name (because it denotes the Thing itself) of the singular Number, (see p. 57).

Ceases) a Verb active, because it betokens doing, (see p. 75), and has for its Nominative Word *Modesty*.

To) is a Preposition (p. 91), and is here the Sign of an infinitive Verb.

Be) is an infinitive Verb in this Position, because it follows another Verb, with the Preposition, or its Sign *to* before it, (p. 81).

The) an Article, which denotes or fixes the Sense of one or more Particulars, and shews what you mean, (p. 71).

Chief) is a Quality or Adjective, because it shews the Property of a Thing, (p. 67).

Ornament) a Name as before, (p. 57).

Of) is a Preposition, (p. 91).

One) a Quality as before.

Sex) a Name as before.

And) a Conjunction copulative, because it joins Words or Sentences together, (p. 90).

Integrity) a Name as before.

Of) a Preposition as before.

The) an Article, and is here set before a Quality.

Other) is a Quality, but is here put for a Name, Sex being understood, (p. 79).

Society) is a Name as before.

Is) a Verb passive (p. 77), of the third Person singular from the Verb *am*, and has for its Nominative Word *Society*.

Then) an Adverb of Time, (p. 99).

Upon)

Upon) is a Preposition as before.

A) is an Article as before.

Wrong) is a Quality in its common Position, viz. before a Name.

Basis) is a Name as before.

And) a Conjunction copulative as before.

We) is a Relative Name of the leading State, because it comes before the Verb *shall be*, (p. 59).

Shall be) *Shall* is the helping Verb to *be*, for *be* is here a principal Verb (p. 79), and has *we* for its Nominative Word.

Ever after) taken together, is an Adverb (p. 89).

Without) is a Preposition, (p. 90).

Rules) a Name of the plural Number.

To guide) is an infinitive Verb, and is known by its Sign or Preposition *to* before it.

Our) is a relative or possessive Quality, (p. 67).

Judgments) a Name of the plural Number.

In) a Preposition as before.

What) is a Quality put for a Name as before, (p. 67).

Is) a Verb of the third Person singular, and comes from *am*, which is called a Verb Substantive; it has for its Nominative Word the Quality *what*, the Name being understood.

Really) an Adverb, (p. 90).

Becoming) is mostly a Participle, but here it is a Quality, (p. 76).

And) is a Conjunction, and here couples like States or Kinds.

Ornamental) a Quality as before.

OF
SYNTAX;
OR,
CONSTRUCTION.

PART. IV.

CHAPTER I.

Q. WHAT is Syntax?

A. The right joining of Words in a Sentence, or Sentences, together.

Q. What is a Sentence?

A. A Sentence comprehends at least a Name and a Verb; by which some Sentiment or Thought of the Mind is expressed.

Q. How many Sorts of Sentences are there?

A. Two; simple and compound.

Q. What is a simple Sentence?

A. A simple Sentence is, where there is but one Verb, and one Name the Subject of that Verb, either expressed or understood; as, *Jesus wept*; *a Lie is abominable*.

Q. What is a compound Sentence?

A. A compound Sentence is, when two or more
Sent.

Sentences are joined together; as, *God created Man, and Christ redeemed him; therefore let us love our God and our Saviour.*

Q. How many Rules have we for joining Words right together in a Sentence, or for English Concord?

A. The Fourteen General Rules, with some additional Remarks, which follow, are all that are observed by our best Writers, or necessary in our Language.

GENERAL RULES for ENGLISH CONCORD.

RULE I.

A Verb must agree with its Nominative Word*, in Number and Person; as, *thou readest; he readeth or reads; we read.*

RULE

* *The Word that answers to the Question, Who is? Who does? Who suffers? or What is? What does? What suffers? is the Name to which the Verb relates, and is called the Nominative Word; as, I love. Who loves? I. Here I is the Nominative Word. We read. Who reads? We. Here We is the Nominative Word. The Book is read. What is read? The Book. Here Book is the Nominative Word.*

The Infinitive Verb having an undetermined or unlimited Sense, or a whole Sentence, may be the Nominative to the Verb; as, to punish the Just is not good; a Life well spent makes old Age pleasant, &c.

The Nominative Word is mostly set after the Verb, when the Sentence begins with an Adverb of Place; as, there are extensive Orchards in Kent; there or here are numberless Curiosities.

The Masculine Person answers to the general Name, which comprehends both Male and Female; as, any Person who knows what he says, &c.

The first Person speaks of himself, as I or we; the second Person is spoken to, as you or ye; when I speak of myself and another, I say we; when of you and another, I say ye or you; and all other Names, Relatives, and Qualities, must have their Verbs in the third Person, in the same Number to which they belong.

RULE II.

When a Quality is varied according to its Number, it must agree with its Name or Substantive; as, *this Man, these Men; that Book, these Books*.*

RULE III.

The Relative must agree with its Antecedent, i. e. its foregoing Name or Names, in Number, Gender, and Person; as, *this is the Boy who reads so well, he is a very hopeful Youth; this is a charming Girl, she is very modest; I value this Book, it contains good Morals*†.

RULE IV.

When a Relative comes before the Verb, it must be of the leading State; as, *I love, we love*. When it is set after the Verb, it must be of the following State; as, *My Father loves me, the Master loves us*‡. Ex-

* This, which in the Plural Number makes these, and that which makes those, are all the Qualities that vary with the Number. Sometimes one of these is joined to a Name of the plural Number, when such Name has no singular; as, by this Means, or by these Means. Other Qualities, by the Addition of s, are no longer Qualities, or Qualities of the plural Number, (as some Grammarians would have them) but Names; as, the Sweets of Prosperity; here Sweets is not a Quality, but implies the same Sense as the Pleasures or Joys of Prosperity.—Every Word, whatever it may be derived from, must be a Name, if it conveys a perfect Sense of itself, without the Help of another Word.

† The Relative who can relate only to Persons, which to Things, that either when we speak of Persons or Things; as, the Man who dines with me; the Table which I bought; that Man, or that House we see yonder.

‡ The leading State is set after an Imperative Verb; as, Read thou, learn you; or, in asking a Question, the leading State must follow the Verb; as, Can she go? Lives he there?

Except when there comes a personal Relative, or Nominative Word, between the Relative and the Verb, then the Relative must be of the following State; as, *the Man whom I saw Yesterday, I take to be your Friend, whom you (or your Friend) have so long expected.*

RULE V.

Two or more Names of the singular Number, having a Conjunction copulative between them, require a plural Verb; as, *John and Joseph are (not is) good Boys; the King and Queen reign (not reigns).*

RULE VI.

Two Relative Names, or a Name and a Relative, require a Verb plural^a; as, *thou and he are diligent; he and she are abroad; John and I have been walking.*

RULE VII.

Names of Number or Multitude may have either a singular or a plural Verb, though the Name itself be singular; as, *the Mob is (or are) unruly; the Parliament is (or are) sitting; Part of the Army was (or were) slain.*

RULE VIII.

The Verb Substantive, *i. e. am*, with its past Time *was*, has the leading State of the Relative Name both before and after it; as, *thou art he; who am I; these are they.*

RULE

^a When a Relative belongs to several Verbs, it needs only to be expressed with the first; as, *he came, saw, fought, and conquered. — And,*

When an Adverb, or any Expression signifying the Time, Place, Manner, or Cause of a Thing, comes before the Verb, the leading State of a Relative is sometimes set before, and sometimes after it; as, *This said I, or this I said; then came we, or then we came; so do I, or so I do; for that work we, or for that we work.*

RULE IX.

A Preposition has the following State of a Relative after it; as, *She abides with us; they came to me.*

RULE X.

When two Names come together, the former is, by the Addition of 's, changed into the Genitive Case; as, *Man's Wife, for the Wife of Man; Children's Folly, for the Folly of Children.*—When three or more Names are connected by the Particles *and, or, and nor*, the Genitive Case is formed only from the last, though all the Possessives are understood; as, *this is Abraham, Isaac, and Jacob's Invention; it is either Margaret or Mary's Contrivance; that is neither John nor Joseph's Performance.*—Also when several Names are taken together, as a Possessor without a Conjunction; as, *the Lord Mayor of London's Authority.*

K

RULE

* Sometimes the leading State of a Relative is set after the Preposition, but then a Verb is understood; as, *they came before we, i. e. before we came.* Here before is turned into an Adverb, and we belongs to the Verb; but when the Verb is not understood, we say, *they came before us.*

† Sometimes a Possessive is formed before a Participle, with other Words conveying the Idea of a Name; as, *the King's going to Hanover produced good Effects, &c.* Though the 's be deemed by some severe Critics and Linguists an Impropriety, alledging that of is the only true Sign of the Genitive Case in English: Yet as every Language has some Peculiarities of its own; as, Grammar is to be adapted to Language; as, through Custom, we have enfranchised this 's to make a Genitive Case by an easy Pronunciation; as it would be next to an Impossibility to get clear of it, by varying the

RULE XI.

Conjunctions connect like States; also the Adverb *than*, which always follows Qualities of the Comparative Degree; as *she reviles you, and them, and me. He is two Inches taller than I, i. e. than I am.*

RULE XII.

A comparative Adverb must not be set before a Quality compared by *er* or *est*; as *wiser, wisest*, and not *more wise*, or *most wise*.

RULE

the Expressions where it occurs; and as it answers to the Genitive Case in all other Languages, we may certainly without Injustice term it so in English. But though an Apostrophe be allowed and tolerated in this Situation, it cannot be used in any other in Prose Writings, with Propriety; as it serves every where else for a Contraction, or an Abbreviation, which being very destructive to Language, and always unnecessary, ought carefully to be avoided. Though Abbreviations by the Use of the Apostrophe sometimes cannot be omitted in Poetry, yet they should be as seldom used as possible; it being observable that our Poets themselves might add much Harmony to their Numbers by using their abbreviating Licence less frequently.—Note farther, The Apostrophe is sometimes used to denote the Plural Number without the least Pretence for it; as, Quarto's, Folio's; for Quartos, Folios, &c. Also the 's is often written superfluously before Participles in ing; as, the Parson's being the richest Person in the Parish, gained him double Respect, &c. The Doctrine of a future State's being universally taught, produces much Good, &c. Instead of, The Parson being the richest Person in the Parish; the Doctrine of a future State being universally taught, &c.—To explain the Nature, Circumstances, &c. of the Nominative Word by the Participle in ing, is accounted both an expressive and elegant Way of writing.

CONSTRUCTION.

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RULE XIII.

When two principal *Verbs* come together, the latter of them expresses an unlimited Sense, with the Preposition *to* before it; as, *he loved to learn; I chuse to dance;* and is called the *infinitive Verb*, which may also follow a Name or Quality; as, *a Time to sing; a Book delightful to read**.

RULE XIV.

Whose, being the Genitive Case of *who*, should not be used but when it relates to Persons; as, *this Violin, whose Goodness I know*, is an improper Sentence, and ought to be expressed thus, *this Violin, of which I know the Goodness*; and, on the contrary, speaking of Persons, we should say, *this is a young Man, or young Woman, whose Worth I know*, and not of which I know the Worth, which would not be Concord†.

ADDITIONAL REMARKS.

1. **SUCH** Names as want the singular Number are mostly joined to a Verb-singular; as, *the News is barren; the Wages is small; the Compasses is broken; the Wages of Sin is Death.*

K 2

2. When

* The Scholar will best understand this, by being told that infinitive or invariable Verbs having neither Number, Person, nor Nominative Word belonging to them, are known or governed by the Preposition to coming before them. The Sign *to* is often understood; as, *bid Robert and his Company (to) tarry; you will find him (to be) honest, &c.*

† These two last Rules having been inserted in former Editions among the additional Remarks, were too much neglected, and are therefore inserted in this as Syntax Rules, to engage the Attention in a more particular Manner.

2. When two or more Names of different Numbers are in a Sentence, with a disjunctive Conjunction between or among them, and equally relate to a common Verb, the Verb agrees best with the nearest; as, *the General, or the Officers, have order'd Supper; the Cash, the Book, or the Bills, are in the Desk; neither the Bills, nor the Book, nor the Cash, is in the Desk.*

3. In Poetry, the following State of a Relative may come between the helping Verb and its Principal; as, *I shall them teach, for I shall teach them.*

4. The Articles *a* and *an* must never be set before Names of the plural Number, but *the* before either singular or plural; as, *a Man, an Ox, the Man, or the Men.*

5. The Relative *who* is only to be used when we speak to or of Persons; *that*, either when we speak of Persons or Things; and *which* only when we speak of Things, as before observed: Notwithstanding, in several of our Church Prayers, &c. *which* is improperly put for *who*, as in the Lord's Prayer, we say, *Our Father which art in Heaven*, instead of *Our Father who art in Heaven*. Again, *Spare thou them, O God, which confess their Faults*, ought to be, *who confess their Faults.*

6. *Of* should not be used after Participles in *ing*: For Example, it would be wrong to say, *these Lines are not deserving of a Place in this Book.*

7. A Preposition is often understood after a Verb: as, *he was banished (from) England.* And it is generally understood when the Verb hath both a Relative and a Name, or two Names following it; as, *I have bought (for) my Sister a new Bible.*

8. When a Quality has not a Name expressed with it, one is always understood; as, *turn to the Right (Hand) of St Paul's Church.*

9. A *Preposition* before a *Quality*, without a *Name*, is mostly used for an *Adverb*; as, *in particular, in earnest, of late*: Also before an *Appellative* or common *Name*; as, *Man by Man, in Jest, on Purpose, under Colour, by Halves, &c.*

10. Several *Qualities* joined to a *Name*, without a *Conjunction* intervening, may be accounted a compound *Quality*; as, *an honest, clever, sensible young Man*: And when a *Conjunction* comes before the last, the *Name* should only be expressed before the first *Quality*, or after the last; as, *a Wise, kind, discreet, chaste, and amiable*; or, *a kind, discreet, chaste, and amiable Wife*.

11. A *Negative* in *English* cannot be expressed by two *Negatives*; as, *it was not good for nothing*; *I cannot eat none, &c.* Such Expressions are *Solecisms*, which instead of *Negatives* make *Affirmatives*, and signify as much as, *It was good for something*; *I can eat some*.

12. The *Participle* in *ing*, supplying frequently the Place of the *Infinitive Verb*, &c. affords us many beautiful *Variations* in our *Language*; and may be used in several *Positions*, viz. 1. Directly after *simple Verbs*; as, *I like working, i. e. to work*. 2. After those *Verbs* which include the *Prepositions* *for, in, of, or to*, along with them for an *Ending*; as, *Lambs fit for killing, i. e. to be killed*; *he delights in walking, i. e. to walk*; *you are proud in serving them, i. e. to serve them*; *used to riding, i. e. to ride*. 3. After the *Article the*; *the reading of that Book is very instructive, i. e. that Book is very instructive to read*. 4. After a *Preposition*; as, *tired with dancing, i. e. with the Exercise, &c.* In the two *Situations* last mentioned, it always supplies the Place of a *Name*.

13. All *Particles*, except that in *ing*, are always to be used in the *past Time*, after the *helping Verbs*

have or had; as, *I have seen, I have drunk, &c.* Also with *am* or *be*, to make *passive Verbs*; as, *I am forsaken; it was given; the Lottery was drawn, &c.* The *past Time* joined to any of those helping Verbs is manifestly improper; for we do not say, *I have saw; I have drank; it was gave; the Lottery was drew, &c.*

14. The leading Adverbs, *whether, either*, require or to follow each of them in a Sentence; also *neither* requires *nor*, and relates separately to *two Persons* or *Things* only; as, *whether you or I go; either you or I must go; neither you nor he will go.* When more Persons, &c. follow, the Conjunction is repeated, or at least understood, after each; as, *neither the Paper, nor the Pens, nor the Ink is here.*

15. The following Phrases or Expressions, being authorised by Custom, and not reducible to Rule, may be called *Anglicisms*, viz. *a few Days; many a Time; methinks; every ten Years; while the Book was a printing; while the Stream was a running, &c.*

16. In Prose Writings we very often find *wandering*, for *wandering*; *shortning*, for *shortening*; *lengthning*, for *lengthening*; *cou'd*, for *could*; *don't*, for *do not*; *may'nt*, for *may not*, &c. All which, with others of the like Stamp, may be called *Barbarisms*, and ought carefully to be avoided.

17. When two Clauses of a Sentence refer equally to what follows, they must be both properly connected to it; as, *Never was a Man so troubled, or suffered half the Uneasiness as I have done this Evening*—Should be, *so troubled as I have been, or suffered half the Uneasiness I have done this Evening.*

CONSTRUCTION.

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CHAP. II.

Of the ORDER of the ENGLISH LANGUAGE, and of TRANSPOSITION.

Q. **WHAT** RULES have you for the Order or proper placing of Words in a Sentence?

A. The general Order of the English Language is as follows, viz. Qualities are generally set before the Names they belong to; as, *wise Men, good Horses.* An Article always comes before the Name it belongs to; as, *a Book*: But if the Name has a Quality belonging to it, then the Article is set before the Quality; as, *a large Book.* The Verb generally follows the Name; as, *Ministers preach.* The Particles are made Use of when we would express the Instrument wherewith, or Manner how, a Thing is done, and are used in almost all Places and Positions; as in this Example, viz. *The Beams of the Sun with incredible Speed pass from Heaven through the Air to the Earth, endowed with Heat and Light, by (with or through) which they comfort us, and quicken the Plants which God has provided for our Use and his Glory.* Yet to instance all the Variations the Order of our Language admits of, would be endless.

Q. Have you any Thing further to observe with Respect to the Words in, or Beauty of, a Sentence?

A. The particular Words of a Sentence ought generally to be as different from one another, both in Sense and Sound, as a due Preservation of the Subject and Harmony of the Whole will permit; and placed in a Manner most grateful to the Ear, provided the Sense be no Way hurt by it. Agreeably to this, our best Writers, for Ease and Elegance, observe, that the Beauty of a Sentence consists chiefly in the Smoothness of the Words in general, and in the Choice of Qualities suitable to the Subject

Subject in Hand: Likewise, that the Rest of the Words fall in their natural Order (as above) according to their Agreements, Disagreements, Relations, and Dependencies one upon another; as, in this Example, *Contentment consists in suiting our Desires to Things, and not Things to our Desires; in being thankful for what we have, and not uneasy for what we have not: And he who once attains this Virtue to Perfection, not only enjoys the compleatest Pleasure in this Life, but takes the most certain Course to secure to himself the Joys of the next.*

All Repetitions of the same Word, or even Words which express the same Thing, are carefully to be avoided: Except,

1. When the Sense would be otherwise obscure, as it must be by not repeating the *from* in the following Sentence: *It proceeds not from Stupidity or a slothful Neglect, but from a generous Liberality of Soul.*
2. When it is to excite the Attention; as, *Every Action, nay every Intention, every Design of Man, is known to the Almighty: He sees not only what he does, but what he aims at.*

Of TRANSPOSITION.

Q. *What is Transposition?*

A. Transposition is the placing of Words in a Sentence, or Sentences, out of their natural Order, to render their Sound more harmonious and agreeable to the Ear; as,

1. The Name or Substantive is often put out of its Place; especially when *there* or *it* is set before the Verb; as, *there was a Man*, i. e. *Man was*; *it is the Custom*, i. e. *the Custom is*.

2. The Preposition is frequently transposed; as, *Whom do you dine with?* for, *with whom do you dine?* *What Place do you come from?* for, *from what Place do you come?*

Q. *May*

Q. May Words in a Sentence be placed in what Order we please?

A. No; we must in English, as well as in all other Languages, follow the Use of the best Speakers, and Writers.

The clearest and best Writers in Prose have the fewest Transpositions in their Discourses; and in Poetry they are never used, but when the Nature and Harmony of the Verse require it; as,

*Of Man's first Disobedience, and the Fruit
Of that forbidden Tree, whose mortal Taste
Brought Death into the World, and all our Woe,
With Loss of Eden, till one greater Man
Restor'd us, and regain'd the blissful Seat,
Sing, heavenly Muse, &c.*

The Order is thus: *Heavenly Muse, sing of Man's first Disobedience, &c.*

CH A P. III.

Of GRAMMATICAL FIGURES.

Grammatical Figures in general are four, viz.
1. An *Ellipsis* (Defect), which implies a Deficiency. 2. A *Pleonasm* (Luxuriancy) implies something more than needful. 3. An *Enallage* (Exchange) is one Thing put for another. 4. A *Solecism* (Impropriety) is a faulty Speech or Sentence.

Q. What is an Ellipsis?

A. An Ellipsis is either of a Letter or a Word; the former denotes the Want of one or more Letters in a Word; the latter, the Want of one or more Words in a Sentence.

Q. Can you give any Example of the Ellipsis of a Letter?

A. An Ellipsis of a Letter is threefold: 1. A taking away, when the Defect is in the Beginning
of

of a Word; as, *to quit*, for *acquit*; *to spy*, for *esp*; *mend*, for *amend*. 2. A Contraction, when the Defect is in the Middle; as, *sayeth*, for *saieth*; *shortning*, for *shortening*; *Hindrance*, for *Hinderance*. 3. A cutting away, when the Defect is in the End; as, *tho'*, for *though*; *thro'*, for *through*.

Q. Give some Examples of an Ellipsis of a Word?

A. The Ellipsis of a Word occurs in such Expressions as these, viz. *I live at the Lion*, for *I live at the Sign of the Lion*; *a Word to the Wise*, for *a Word spoken to the Wise*; *when you come to St Paul's* (Church) *turn to the Left* (Hand): Or, when a Word had been mentioned just before, and may easily be kept in Mind; therefore, in a Relative Sense, the Antecedent is seldom repeated; as, *I bought the Book, which* (Book) *I read*; or, as pointing to a Man, you need not say, *who is that Man?* but *who is that?* or *drink you Red* (Wine) *or White?* Sometimes a whole Sentence is left out; as, *it is our Duty to pay Respect and Deference to all those that are virtuous*; so (it is our Duty to pay Respect and Deference) *to all those who bear any Office in our State*.

In short, whenever one or more Words are left out, that Expression is said to be elliptical.

Q. What is a Pleonasm?

A. A Pleonasm is either of a Letter or of a Word: The former denotes the Luxuriancy of one or more Letters in a Word; the latter the Luxuriancy of one or more Words in a Sentence.

Q. Can you give any Examples of the Pleonasm of a Letter?

A. Sometimes the Luxuriancy is at the Beginning; as, *aright*, for *right*; *arise*, for *rise*, &c. Sometimes it is in the Middle; as, *whatsoever*, for *whatever*; *through*, for *through*, &c. Sometimes it is in the End; as, *to sharpen*, for *to sharp*; *to awaken*, for *to awake*.

Q. Can

Q. Can you give the Pleonasm of a Word?

A. The Pleonasm of a Word occurs in such Sentences as these; *I saw it with my Eyes*, for *I saw it*; as *yet*, for *yet*, &c. And it is called a luxuriant Connection, when the needless Word is a Conjunction; as, *Ann and Mary, and Sarah and Jane*, for *Ann, Mary, Sarah, and Jane*.

Q. What is an Enallage?

A. An Enallage is in the like Manner either of a Letter or a Word: The former denotes the Change of one or more Letters in a Word; the latter the Change of one or more Words in a Sentence.

Q. Can you give an Example of the Enallage of a Letter?

A. When one Vowel is used for another; as, *further*, for *farther*; *to sow*, for *to sew*; *sware*, for *swore*; *spake*, for *spoke*; *imploy*, for *employ*; *inquire*, for *enquire*, &c. Or when a Letter is made to change its Place; as, *Theater*, for *Theatre*.

Q. Can you give an Example of the Enallage of a Word?

A. The Enallage of a Word is when a collective Name singular has a Verb, Person, or Relative plural; as, *A Score are too many*; *the Company (they) have it among them*. 2. When several singular Names are comprehended in a Relative Plural; as, *The Boy and the Girl, they are diverting themselves*, &c. 3. When several Names relate to a common Verb; as, *The Book or the Desk is come*, &c. 4. When a Preposition is set after its Name; as, *We went homewards*, for *we went towards home*; *the Women whom we were talking of*, for *the Women of whom we were talking*. 5. When a Verb or a Preposition implies either of two Names; as, *Mix the Wine with Water*; or *mix the Water with Wine*: With several other Variations of the like Kind.

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Q. What

Q. What do you call a Solecism?

A. Solecism is a preposterous Way of speaking or writing, and generally implies, or literally signifies, a Contradiction or Blunder; as, shut the Door and come in, for come in and shut the Door. The House is full of People before any Body comes in. He drank it all up, and gave away the Rest. I cut the Loaf into three Halves. My Master, his Son, and I, were alone in the Garden. I cannot drink none.

Q. Are there no more Grammatical Figures?

A. The two following, as Conceits or Witticisms, may be classed with them, though they cannot properly be called either Grammatical or Rhetorical Figures, viz.

1. A SIMPLE CONCEIT is a *Witticism* formed upon a Repetition of a Word or Words derived from one another, or from such as have a Resemblance in Sound; as, *'Tis true as Truth itself. To bite the Biter. He was hampered in Hampshire. Though she is not fair, she is rare. Bread is now Bread indeed, (i. e.) scarce.* To which may be added, Puns, Catches, Bulls, &c. As, a Jockey being asked the Age of a Horse, clapped his Hand upon the Back of the Beast, and affirmed *he was under five*, meaning his four Fingers and Thumb. He remembered all that he did not forget.

2 A COMPLEX CONCEIT is a *Witticism*, or Species of Wit, the true Sense or Meaning of which is not easily discovered, such as an *Enigma* or *Riddle*, a *Paradox* or *Rebus*; as, a Person being asked his Name, answered *Twenty Shillings*; meaning *MARK* (i. e. 13s. 4d.) *NOBLE* (6s. 8d.) which together make *Twenty Shillings*. Or, if one should say of Yesterday,

*I was To-morrow, but am not To-day,
Yet shall be one Day hence; my Name displays*

CHAP.

CHAP. IV.

EXERCISES or EXAMPLES of BAD ENGLISH,
under all the Rules of SYNTAX.

Examples under Rule 1.

A Verb must agree with its Nominative Word
 in Number and Person.

The present Time with the helping Verbs.

I do study, while thou does play.—James doest cough.—We do sneeze.—Ye doth keep Silence.—They does weep.

I am leaping.—Thou is laughing.—John is crying.—We is coming.—You are going.—The Servants is tarrying.

The past Time with the helping Verbs.

I have fought.—Thou hast babbled.—Has the Crow ever been white?—We have advised well.—Ye have toiled.—They have loitered.

I hadst laid long.—Thou had sounded.—A School-Boy had learned well.—We hadst repeated.—Ye hadst toiled.—The Waves had foamed.

I was beaten.—Thou wast flattered.—John was derided.—We was playing.—Ye were dancing.—The Servants was walking.

The future Time.

I will go To-morrow.—Thou will, &c. twice, not.—The Army will winter there.—We will engage.—Ye will mourn.—Diligent Boys will learn.

I shall never be wined.—Thou shalt not commit Adultery.—Thou shalt be advised.—We shall be fed.—Ye shall be set down.—Fools will tittle.

Prin-

* Some of these Examples are set right, lest the Learner, expecting them always wrong, should alter them by Guess.

Principal Verbs in all the Times.

A crooked Horn sound. Peevish Infants cries,
 Plumbs is eaten. Rivers overflows. Many sorrow-
 ful Days has been seen. Evil Communications cor-
 rupts good Manners. We hear that several Regi-
 ments is ordered to *Flanders*. Transports will be
 taken up at *Leith*.

Examples under Rule II.

WHEN the Quality or Adjective is varied ac-
 cording to its Number, it must agree with
 its Name or Substantive.

This Men are exceeding wise. These Men love
 Liquor. Those Master is indulgent. That Boys
 love Play.

Examples under Rule III.

THE Relative must agree with its Antecedent,
i. e. its foregoing Name or Names, in Gen-
 der, Number, and Person.

Your Father is very healthful, tho' she be turned
 of Sixty. Thy Sister keeps good Company, and is
 well respected; he behaves genteelly. My Book is
 cleaner than thine, tho' she be older. My Friend
 and I were at Church Yesterday, where he heard a
 good Sermon. Thou and he are very ingenious,
 and deserves Commendation; we surely study hard.
 My Father and Mother are in the Country, where
 you purpose to spend the Summer. Art and Study
 mend Nature's Defects. Ye exercise our Faculties.

Examples under Rule IV.

WHEN a Relative comes before the Verb, it
 must be of the leading State: When it is
 set after the Verb, it must be of the following State.

My Father loves I. Them Fellows always stand
 by one another. Who taught thou to dance?

Ex-

Examples under Rule V.

TWO or more Names of the singular Number, having a Conjunction copulative between them, require a plural Verb.

George and Daniel has been fighting. Honour and Renown attends virtuous Actions. Constancy and Temperance in our Actions makes Virtue strong. Reputation and Honour delights the Minds of many.

Examples under Rule VI.

TWO Relatives, or a Name and a Relative, require a Verb plural.

My Brother and I was at Church Yesterday. *John and thou* is very abusive. *She and he* are going abroad. *Thou and I* is to pay a Visit.

Examples under Rule VII.

NAMES of Number and Multitude may have either a singular or plural Verb, though the Name itself be singular.

Lord! what a great Flock of Geese are there! Where is it fed? The Parliament is sitting. Common People judge by Report.

Examples under Rule VIII.

THE Verb Substantive, i. e. *am*, with its past Time *was*, has the leading State of a Relative both before and after it.

Thou art him. *These are them.* *Who art thou?* *I am him.* *This is her.* *Ye are them.*

Examples under Rule IX.

A Preposition has the following State of a Relative after it.

John is below I. *She abides with thou.* *Here is a Letter for thou.* *They came to me.* *To who will you give that?* *To thou.*

Examples under Rule X.

WHEN two Names come together, the former is, by the Addition of *s*, turned into the Genitive Case.

Borrow your Brother Book for me. The Nation Peace is disturbed. The Lord Name be praised. The Father Prodigality will be the Son Shame and Beggary. Death is all Men Fate.

Examples under Rule XI.

CONJUNCTIONS, and the Adverb *than*, connect like States.

John and thee are better Scholars than me. You converse more with them than with I. She is more gentle than thee. It becometh her and thou to enquire into the Truth of the Matter.

Examples under Rule XII.

A Comparative Adverb must not be set before a Quality compared by *er* or *est*.

Sarah is more fairer than Ann. Thou art the most wisest Boy I ever saw. Death is the most shockingest Thing.

Examples under Rule XIII.

WHEN two principal Verbs come together, the latter, having the Preposition *to* before it, is called the Infinitive Verb, and may also follow a Name or a Quality.

I expect to dine at the Tavern To-day; and to ride to Durham in the Evening, with an Intent to dance at the Assembly. A Diversion healthful to practise. Why do we for the liberal Man do Acts of Charity, or the proud Man despise his Inflection? Bid the Servant wait till Nine.*

* The Examples under this Rule are all right, as the Infinitive Verb cannot admit of Variation; but on Interrogative or Imperative Sentence, the Sign *to* being understood, is often taken by the Scholar for a variable Verb.

Examples under Rule XIV.

WHOSE, the Genitive Case of *who*, should not be used but when it relates to Persons.

This Book, whose Author I know, is very edifying. I shall not part with this Horse, whose Actions please me. This Man is a Friend, whose Worth I know. This Girl is my Daughter, which I am very fond of. The Mutton, whose Flavour you commended Yesterday at Dinner, was bought of your Tenant, whose Economy and Management I admire, and which Stock is very great.

CHAP. V.

PROMISCUOUS EXERCISES.

PRAXIS I.

THE Ministers preaches; but Sinners hear not.
Thou and me are both accused of the same Fault.

Frugality and Industry is the two Hands of Fortune.

The Heavens declare the Glory of God; and the Firmament shew his Handy-work.

The Men drink heartily, and eat sparingly.

He is mindful of his Master Commands.

A Man's Manners commonly shapes his Fortune.

O Lord, thou is our Father, thou has made Summer and Winter.

By him was all Things created, that is in Heaven, and that is on Earth.

Learning and Knowledge is Ornaments in Youth.

Them that oppress the Poor to increase their Riches, and them that gives to the Rich, shall surely come to Want.

Why standest thou so far off, and hideth thy Face in the needful Time of Trouble?

Prudent Men foresees Evil; but the Simple pass on, and is punished.

VIX PRAXIS II.

CICERO was the most eloquentest of all Orators. The best and most wisest of Men doth sometimes err.

Thou commonly trunsts much, and is very idle, which is most pernicious Things.

I hate thy Manners, which does not reverence Superiours.

God abhorreth thy Hypocrisy, who hears Sermon, but does not regard them.

Thou and thy Brother shall visit our Country house.

A Conscience free from Guilt laugh at false Accusers; but Fear is common to guilty Persons.

Glory survive good Men after Death: Death takes not his Crown away.

The most readiest Way to arrive at Glory, is to be what we desire to be accounted.

There dwells rational Piety, modest Hope, and chearful Resignation.

The most strongest Things is in Danger, even from the most weakest.

I take it to be a principal Rule in Life, not to be too much addicted to any one Thing.

How many unjust and wrong Things is authorised by Custom!

PRAXIS III.

THOSE which chuse a private Life and Retirement, though they may exert every generous social Virtue, as far as their Influence reach, makes not the most eminentest Figure in History.

Them that disagree with their Neighbours, procure to themselves much Hatred; but Men of meek Spirits hearkens to good Advice, and had rather suffer Wrong than contend with any one.

To be careless of what others says of us, is a fatal Error. The Fear of Infamy are the Shield of Virtue;

ture: who should never be laid down. To be negligent of our Character, makes us negligent of our Conduct. It is not enough that we is virtuous, we should be careful also to appear so, and publicly discourage Vice in others, as well as refrain from the Practice of it ourselves.

PRAXIS IV.

MEN who is forward to Vice, is exposed to the Devil Temptations; which Enemy of Mankind have long been accustomed to Mischief, and rejoice to find a Mind inclined to Impiety.

There are no Charm in the Female Sex that can supply the Place of Virtue. Without Innocency, Beauty is unlovely, and Quality contemptible. Good Breeding degenerates into Wantonness, and Wit into Impudence.

I take it to be an Instance of a noble Mind, to bear great Qualities, without discovering in a Man Behaviour that he is conscious of being superior to the Rest of the World.

Men of profligate Lives, and such as find themselves incapable of rising to any Distinction among their Fellow-creatures, is for pulling down all Appearances of Merit which seems to upbraid them; and Satyrist describes nothing but Deformity.

By a generous Sympathy in Nature, we feel ourselves disposed to mourn when any of our Fellow-creatures is afflicted; but injured Innocency is an Object that carries in it something inexpressibly moving; it softens the most manliest Heart with the tenderest Sensations of Love and Compassion, till at length it confesses its Humanity, and flows out into Tears.

PRAXIS V.

THERE is no Body so weak of Invention which cannot aggravate or make some little Stories

Stories to vilify his Enemy; and there is few but has good Inclinations to hear them.

A solid and substantial Greatness of Soul look down with a generous Neglect on the Censure and Applauses of the Multitude, and place a Man beyond the little Noise and Strife of Tongues.

Why do we see the generous Man forgives his Enemies, the liberal Man do Acts of Justice to the Poor, the stout Man fight, and the wise Man advises? but to acquire the Reputation of such or such a meritorious Action. Next to being in Reality virtuous, there is nothing so much to be prized as the Reputation of being so.

Most Men is governed by Custom or Authority, not one in ten Thousand think for himself; and that Few which have Courage enough to reject the Force of either, dares not act up to their Freedom, for Fear of incurring the Censure of Singularity.

The Use we make of Life alone render it good or bad. If a Man lives up to the Rules of Virtue, his Life cannot be too long; if, on the contrary, he follow irregular Courses, he cannot be too short.

There is nothing so delightful, says *Plato*, as the hearing or the speaking of Truth; for which Reason there is no Conversation so agreeable as that of the Man of Integrity, which hear without any Intention to deceive, and speak without any Intention to betray.

PRAXIS VI.

THERE is nothing that more betray a base and ungenerous Spirit, than the giving of secret Stabs to a Man's Reputation.

The greatest Souls has sometimes suffered themselves to be transported with the Delight they take in the Enjoyment of Riches. The Name of Wealth, says a Philosopher, attract more Reverence than Wisdom, Sweetness of Disposition, or even Virtue itself.

Edu-

Education is to the Mind, what Cleanness is to the Body; the Beauties of the one, as well as the other, is banished, if not totally lost, by Neglect. And as the most richest Diamond cannot shew forth its Lustre without the skilful Hand of the Polisher; so will the latent Virtues of the noblest Mind be buried in Obscurity, if not called forth by Precept and the Rules of good Breeding.

The Privilege of good Men appear plainly in this, that Men bears more Honour to the Sepulchres of the Virtuous, than to the boasted Palaces of the Wicked.

PRAXIS VII.

REVENGE stops at nothing that is violent or wicked; the Histories of all Ages is full of the tragical Outrages that has been committed by this diabolical Passion.

A passionate Temper renders a Man unfit for Business, deprives him of his Reason, rob him of all that are great and noble in his Nature; it makes him unfit for Conversation, destroys Friendship, change Justice into Cruelty, and turn all Order into Confusion.

Avarice and Ambition is the two Elements that enters into the Composition of all Crimes. Ambition is boundless, and Avarice insatiable.

Some People is all Quality; you would think they were made up of nothing but Title and Genealogy; the Stamp of Dignity deface in them the very Character of Humanity, and transport them to such a Degree of Haughtiness, that they reckon it beneath them to exercise either good Nature or good Manners.

That Anger is not warrantable that have seen two Suns.

PRAXIS VIII.

IN all Things Mistakes is excusable; and an Error that proceeds from any good Principle, leave no Room for Resentment.

Co-

Covetous Men needs Money least, yet most affects it; and Prodigals, which need it most, least regards it.

Conscience and Covetousness is never to be reconciled; like Fire and Water, they always destroy each other, according to the Predominancy of either.

Worldly Glory end with the World; and for what concerns us, the World ends with our Lives. What has we to be proud of? Is not all Things perishable? The Time of flourishing Pride is soon over, and our little Greatness is lost in Eternity.

There is seldom any Thing uttered in Malice, which turns not to the Hurt of the Speaker: Ill Reports does Harm to he that speaks them, and to those they are made of, as well as to they that made them.

PRAXIS IX.

HOW vain is such which is desirous of Life, yet would avoid old Age, as if it were a Reproach to look old! Tell a Woman of her Age, and perhaps you may make her as deeply blush, as if ye accused her of Inconstancy.

Endeavour to make Peace among thy Neighbours; it is a worthy and reputable Action, and will bring greater and juster Commendations to thou, and more Benefit to those with who you conversest, than Wit and Learning, or any of those much admired Accomplishments. Account it no Disgrace to be censured by those Men whose Favours would be no Credit to thou; thyself only knows what thou art; others only guess at thee; rely not therefore on their Opinion, but stick to thine own Conscience.

As a Bee in a Bottle labours for his Enlargement to little Purpose; so the Mind of Man, intent on Things vain or contrary to its Nature, is full of Disquietude, and never gains his End. A Disposition calm and serene, founded on Virtue and

ledge; an industrious Behaviour to discharge the Duties of our respective Stations, and a firm Reliance on Providence for our Support under all Difficulties, make us more happy than the Possession of the Indies.

Contentment is a constant State;

Desire what's fit, and nothing more.

PRAXIS X.

BRIMEFUL the pretty Eyes appears,
And bursts at last a Flood of Tears;
A Moment, Traveller, fix thine Eye,
Nor pass so fam'd a Marble by:
The Mirth of Rome, of Nile the Wit,
The Pride and Pleasure of the Pit,
The Joy, the Grief of human Eye,
Lies bury'd here, where Paris lie.

*What profit we, that us from Heaven derives
A Soul immortal, and with looks erect
Surveys the Stars; if, like the brutal Kind,
We follow where our Passions lead the Way.*

*A gen'rous friendship no cold Medium knows,
Burns with one Love, with one Resentment glow;
One should our Interests and our Passions be,
My Friend must hate the Man which injures me.*

*Reason's whole Pleasures, all the Joys of Sense,
Lies in three Words, Health, Peace, and Competence.*

*In vain our Flocks and Fields increase our Store,
If our Abundance make us wish for more.*

*Immodest Words admits of no Defence;
For Want of Decency is Want of Sense.*

*Honour or Shame from no Condition rises,
All well your Part, there all the Honour lies.*

*Hope springs eternal in the Human Breast;
Man never are, but always to be blest;*

*The Soul, turn'd, and confin'd at Home,
Refrain'd: expatiat in a Life to come.*

PRAXIS XI.

Reputation, who is the Portion of every Man, which would live with the knowing and elegant Part of Mankind, are as stable as Glory, if she be as well founded; and the common Cause of human Society is thought to be concerned, when we hear a Man of good Behaviour calumniated.

How bright does the Soul grow with Use and Business! With what proportioned Sweetness do that Family flourish, where but one laborious Guide steer a well-ordered and regular Course!

Be very careful in your Promises, and just in your Performances; and remember, he is better to do and not to promise, than to promise and not to perform.

Truth is the Bond of Union, and the Basis of human Happiness; without this Virtue, there are no Reliance upon Language, no Confidence in Friendship, and no Security in Promises or Oaths.

Truth is always consistent with itself, and need nothing to help it out; it is always near at Hand, and yet upon our Lips, and is ready to drop out before we is aware. Whereas a Lie is troublesome, and set a Man's Invention on the Rack; and one Trick need a great many more of the same Kind, to make it good.

A Man which entertaineth a high Opinion of himself, is naturally ungrateful; he has too great an Esteem of his own Merit to be thankful for any Favours received.

Mere Bashfulness without Merit is awkward, and Merit without Modesty insolent: But modest Merit have a double Claim to Acceptance, and generally meet with as many Patrons as Beholders.

* PRAXIS XII.

ACTION keep the Soul in constant Health, but Idleness corrupt and rust the Mind; for a Man of great Abilities may, by Negligence and Idleness, become so mean and despicable, as to be an incumbrance to Society and a Burthen to himself.

Whatsoever Conveniences may be thought to be in Falshood and Diffimulation, it is soon over; but the Inconveniency of it are perpetual, because she brings a Man under an everlasting Jealousy and Suspicion; so that he is not believed when he speaks Truth, nor trusted when perhaps he means honestly.

If Lying be habitual to yourself, it is no Wonder you distrust what others say to you.

Modesty is not only an Ornament, but also a Guard to Virtue. It is a kind of quick and delicate Feeling in the Soul, which makes her shrink and withdraw itself from every Thing that has Danger in it. She is such an exquisite Sensibility as warns her to shun the first Appearance of every Thing who is hurtful.

Pleasure or Recreation, of one Kind or other, are absolutely necessary to relieve our Minds and our Bodies from too constant Attention and Labour.

Recreation after Business are allowable; but he that follows his Pleasure instead of his Business, shall, in a little Time, have no Business to follow.

Love Labour: If you do not want it for Food, you may for Physic. She strengthens the Body, invigorates the Mind, and prevents the fatal Consequences of Idleness.

Divine Providence always places the Remedy near the Evil: There is not any Duty to which Providence has not annexed a Blessing, nor an Affliction for which Virtue has not provided a Remedy.

PRAXIS XIII *

O Death! how bitter are the Remembrance of thee, to a Man that live at Rest in his Possessions, unto the Man that have nothing to vex him, and that have Prosperity in all things.

O Death, Acceptable are thy sentence unto the needy, and unto he whose strength fail, and are vexed with things, and to him that Despair, and have lost patience.

Fear not the sentence of Death; remember they that has been before thee, and that come after; for this is the sentence of the Lord over all flesh; therefore why is thou against the Pleasure of the most High?

All that is of the earth, shall Turn to earth again; so the ungodly shall go from the Curse to destruction.

A good life have but few days, but a good Name endure for ever.

In all thy gifts shew a Chearful countenance, and in proportion as God has enriched thee.

For the Lord will Recompense, and give thee seven times as much.

Nay, blessed shall he be, that are Exercised in these things; and Death shall rid him of every trouble.

O thou which is enamoured with the Beauties of truth, and has fixed thy Heart on the simplicity of her Charms, hold fast thy fidelity unto she, and forsake him not; the constancy of thy virtue shalt Crown thee with honour.

Fame and Opportunity has swift wings; and the Difference are, that the former go forward. Time must therefore be taken by the forelock, for occasion past is irrecoverable, and the Loss by Neglect Irreparable.

PRAXIS

* This and the following Praxis are erroneous in Respect to Capitals as well as Concord.

PRAXIS XIV.

HAD thou the Ear of the stag, or were thy eye as Strong and piercing as the eagle; did thou equal the Hound in smell, or could the ape Resign to thou his Taste, or the tortoise his feeling; yet, without reason, what would they avail thee? Perish not all these like their kindred?

Enough has thou of life, but regards not thou is in want of it, O Man! but thou is prodigal, thou throws it lightly away, as if thou had more than enough, and yet thou repines that it is not gathered again unto thee.

As one wave pushes on another, till both is involved in that behind him; even so succeed evil to evil, in the life of Man: The greater and the present swallows up the lesser and the past. Our terror is real Evils, our expectations looks forward into Improbabilities.

Good books is a guide to Youth, and entertainment for Age; they support us under Solitude, and keeps us from being a Burthen to ourselves. When we are Weary of the living, we may repair to the Dead, which has nothing of peevishness, Pride, or design, in their Conversation.

Shame, diseases, Disappointments, and self-condemning reflections, is the Common punishment of sloth; but Success and riches generally Attends an unwearied Diligence and application to business.

Youth is rash and precipitant, whilst the Blood run through the veins with great rapidity; the Passions is strong and unruly, and the mind too loose and airy to be guided by the wise Counsel of the aged; and the knowledge of ourselves comes often too late to prevent their ruin.

Zeal, when grounded upon Knowledge, and guided by Prudence and Charity, give such a Life

and Vigor to Devotion, that all who sees it so exerted, must applaud it.

CHAP. VI.

ORTHOGRAPHY and SYNTAX exemplified together,

On APPLICATION.

SINCE the days that are past is gone for ever, and those that are to com may not com to thee, it becometh thee, O man! to employ the present tyme without regretting the loss of that which is past, or much dependin on that which is to come.

This instant is thine, the next is in the womb of futurity, and thou knows not what it may bring forth. Whatsoever thou resolveth to do, do it quickly: Defer not till the Evening what the Morning may accomplish. Idleness is the parint of Want and of Paine; but the labour of virtue bringeth forth pleasure.

The hand of Diligence defeateth want. Prosperity and Success is the Industrious man's attendints. The slothful Man is a burthen to himself; his hours hangs heavy on his Head, he loytereth about, and noeth not what he would do. His days pass away like the shado of a cloud, and he leaveth behind him no mark for remembrance. His body is diseased for want of exercise: He wishes for Aeshon, but has no poor to mov. His mind is in darkness: His thowts is confused: He longeth for Nollledge, but hath no application.

RULES for polite and aseful CONVERSATION.

By obferving the laws of politeness, tho' you are not master enough of Youmour, and abundance of Words so as to say wittee Things, and tell an agreeable store, you may carry yourself so obligingly to the companie as to please; and whatevra Mistakin

takin vanity may suggest, I will dare to say, that it is more advantageous to a man's reputation, for a parson to please in conversation than to shine in it. Politeness will more effectually gain us esteem and love, and make our company more Desirable than the most extraordinary parts and attainments we can become masters of. Eloquence, a show of learning, and a pretence of an extensive knowledge, seldom fails to excite envy, and promote illwill against us; but the polite companion, as he endeavours to Eclipse no bodie, is respected by all.

He that is polite, will in course observe to conform himself to the taste, character, and pleasant humor of the company; but this is never found where the Parson does not first endeavour to stock himself with a large fund of good nature and complacency; but as he never succeeds that forces nature, I do not pretend to say that any rational Parson ought to bask his talent in conversation; on the contrary, never attempt rallery or youmerous story, if your talent is not for youmer or rallery. Consider your capacity, and keep within the bounds of what you know. Never talk of things you are ignorant of, unless it be for information.

He that transgresseth this rule, tho' in other particulars he may be a man of generous and meret, will talk like a fool, and appear like a cockscom. Avoid all disputes, if possible; and if you are forced into an argument, be cool and modest in your replies. There is no part of conversation that requires more wit and good-humour, than to acquit oneself with honour in an obstinate controversy. Coolness and modesty seldom fails of gaining the victory, at least in the opinion of the hearers, who always and justly despise the Dogmatical disputant, that shows more desire to recommend himself, than to prove the truth.

Nothing can be so ridiculous and blamable, than to be angry with another, because he is not of your opinion; consider, that as his Private interest, his education, and means by which another has attained his knowledge, is very different from yours, it is almost impossible he should think as you do; or at least he has as much right to be angry with you, as you can have to be angry with him; and even they who contend for no more than honour and victory, cannot give their adversary a greater advantage over them, than to fall into a passion. This rule is further strengthened by the absurdity of being angry with a weak and ignorant person, who ought to be a greater object of our pity than our anger; or with our equals, for they never value such a person; it is true, if a man be engaged with a rave or a fool, who can bear there contradiction? But then remember, that it will be more prudent and easy even then to suppress all warmth of temper, which may expose you, but never convince or reform them.

Nothing procure a man more esteem and less envy from a company, than offering to moderate disputes without engaging on either side; he obtains the amiable Character of being impartial, and gains an opportunity of sitting to the bottom, of showing his judgment, and sometimes of Addressing himself in a gentle manner to the contending parties: And be careful when Victory declares on your Side, never to puff your triumph too far; go so far, as to make the company sensible you have your adversary in your power; but let them also confess you are too generous to make use of it.

Talk very little of yourself; nothing is more imprudent than to discover your faults, nor more ridiculous than to puff your supposed virtues: And it is every way as disagreeable to interrupt conversation

tion with a detail of your domestic and private affairs; your wife, your children, your servants, your horses, And Hounds, is bad subjects. Over a glass of wine, or over a dish of coffee.

If you ingross all the conversation to yourselves, it will soon be disliked, and a contemptuous taciturnity are equally as affronting; and when you talk, consider your Age and character in Life. Many things are becoming the Mouth of an aged Person, which loses their buoy and Force in the conversation of youth; and to hear an Euphuic formal man diffiden all Controversies, with a short Sentence, are more intolerable. If you are remarkably famous for any particular Science, avoid talking of it as much as may be, because you cannot get any thing by it, but you may certainly lose a great deal of credit. And whenever you have occasion to commend, give your reasons for so doing, that you may not be suspected of Flattery. But nothing is more blamable in conversation than the liberty which some take, under the specious name of Freedom, to speak their minds. These men are always troublesome to some part of the company, because they only Endeavour to satisfy their own humour by belching out some rude ill-timed speech, or cracking a joke; when an opposite behaviour might have preserved a Friend, or made a man's Fortune. In fine, if you mean to promote good neighbourhood, Never lug into conversation either religious or political differences: Abstain from all personal reflections, and never offend the chaste and pious Ear with Lecherous and smutty expressions or immodest oaths, needles imprecations and blasphemous oaths.

MAXIMS for the LADIES.

THAT no wimen can be handsome by the force of features alone, any more than she can be witty, Onely by the Help of Speech.

That pride destroys all familiarity and grace, and affectation is a more terrible enemy to fine Faces than the small Pox.

That no wimen is capable of being butiful, who is not incapable of being false; and what would be odious in a friend, is deformity in a mistress.

From these few principles thus Laid down, it will consist in embellishing the hole parson, by the proper ornaments of various and commendable qualities; by this help alone it is, that them who are the favorite work of nature, or as Mr Dryden expresses it, the porcelain clay of human kind, become animated, and are in a capacity of exarting their charms, and them who seem to have been neglected by her, Like medils rought in haste, is capable in a great measure of finishing what she has left imperfect.

It is, methinks, a so and degrading idea of that Sex which was created to refine the joys and soften the cares of humanity by the most agreeable participation, to consider them merely as objects of sight, that is a bridging them of their natural extent of power, to put them upon a level with their pictors. How much nobler is the contemplation of beauty heinued by virtue, and commanding our esteem and Love, while it draws our observation? how faint and spiritless are the charms of a Cocket, when compared with the real Loveliness of sophronia innissim, piety, good humor, and truth: virtues which add a new softness to her looks, and even beautifies her body; that awkwardness which must otherwise have appeared no longer in the modest virgin, is now preserved in the tender sister, the prudent friend, and faithful wife.

colors

colors artfully spread upon canvas, may entertain the eye, but not affect the heart; and she who takes no care to add to the natural graces of her person, any excellin qualities, may be allowed still to amuse as a picture, but not to triumph as a beauty.

When Adam is introduced by Milton Describing Eve in paradise, and Relating to the angel the impressions he felt upon seeing her at her first creation, he does not represent her as a greeshan Venus, by her shape or feature, but by the luster of her mind, which shon in them, and gave them the pour of charmin.

*Grace was in all her steps, bivin in her eye,
In all her gestures dignity and love!*

without this irradiatin pour, the proudest fair one ought to kno, whatever her glass may tell her to the contrary, that her most perfect features are uninformed and ded.

I cannot better close this moral, than by a short epitaph, written by ben Johnson, with a spirit which nothing cud Inspire but such an object as I have been Describing:

*Underneath this Stone did lie
as much virtue as cud die,
which when alive did vigour give
To as much beauty as cud live.*

•• This Chapter of promiscuous Exercises, i. e. where in the Rules of Orthography, Etymology, Syntax, the Use of Capitals, &c. are violated or transgressed against, (as copied from a Dictator by a Person ignorant of them all) is recommended for Scholars to copy over correctly, as the finishing Point to prove them in all and every Part of Grammar, as well as for its real Value and Usefulness in the Conduct of Life. The Maxims for the Ladies, taken from the Spectator, are particularly recommended to the Consideration of the Fair Sex; which, in the Hands of skilful Teachers, will be excellent Topics to enlarge upon.

APPENDIX:

CONTAINING

GENERAL DIRECTIONS

FOR

SPELLING, READING, AND WRITING

ENGLISH.



CHAPTER I.

Of SPELLING and WRITING.

1. **R**EAD over the 2d, 3d, and 4th Chapters of this Book, Page 5, &c. with great Diligence; and remark how the Vowels, Diphthongs, and Consonants are sounded, in different Sorts of Words, *English* and *Foreign*; and learn to write them accordingly: Observe where they keep their proper Sounds, and where they change them.

2. Take particular Notice what Letters are silent, or not pronounced at all; and remember to put in those Letters in writing, though you leave them out in reading.

3. Observe how the Words in the following Table are spelt, which are the same or very nearly alike in Sound, but different in Signification.

4. When you read any good modern Book, take great Time and particular Notice how the Words are spelt as you go on; especially such as you are dubious about, or are not commonly met with. I do not know any Method which will conduce so much

much to good Spelling, as Practice and due Observation this Way.

Whenever you are doubtful about the true Spelling of a Word, always consult a good Dictionary, before you write it down.—[For further Directions on this Head, see the Method of Teaching, inserted at the Beginning.]

DIRECTIONS about CAPITALS.

CAPITALS, or great Letters, are never used among small, in the Middle or End of Words, but only at the Beginning of Words, in the following Positions, viz.

1. The first Letter of any Book, Writing, Chapter, Paragraph, &c. must be a Capital.
2. After a Period or full Stop, when a new Sentence begins. [See p. 36.]
3. After Colons, Interrogations, and Admirations.
4. At the Beginning of every Line of Poetry, and every Verse in the Bible.
5. At the Beginning of proper Names of all Sorts. Of Persons; as, *John*, &c. Places; as, *London*, &c. Titles and Distinctions of Men and Women; as, *King*, *Queen*, *Bishop*, *Knight*, *Lady*, *Esquire*, *Gentleman*, *Sir*, *Madam*. Of Arts and Sciences; as, *Grammar*, *Logic*, *Rhetoric*, *Arithmetic*, *Geometry*, *Astronomy*, and *Music*. Of Trades; as, a *Carpenter*, a *Smith*, &c. —At the Beginning of the Names, Epithets, or Qualities of our Creator; as, *God*, *Lord*, *Jehovah*, *Eternal*, *Almighty*, *Holy Spirit*, or *Ghost*. Of Qualities belonging to the Titles of Men; as, *Reverend*, *Right Reverend*, *Honourable*, *Right Honourable*, &c.
6. All national Qualities; as, *English*, *Scotch*, &c.: And possessive Names; as, *George's*, *William's*: And all Words which we would have particularly remarked; as, *Every Why has a Wherefore*.

7. If

7. If any notable Saying or Passage of an Author be quoted in his own Words, it begins with a Capital, tho' it be not immediately after a full Stop, &c.

8. Where Capitals are used in whole Words and Sentences, something is expressed very great; as, **I AM THAT I AM**, is the Name of God. They are also used in Titles of Books, by Way of Ornament.

9. The Personal Name *I*, and the Interjection *Oh*, must always begin with Capitals.

10. It is customary, in Printing and Writing, to begin every Name of a Thing (which in Grammar is called a Name or Noun Substantive) with a Capital. — [See the Nature of Names and Substantives, Page 57 of this Book.]

11. Any Part of Speech where there is a Force or Emphasis laid upon it, may be printed with a Capital; as, a Personal Name (*We*) the present Time: Otherwise Qualities, Verbs, and Participles, are to begin with small Letters.

In some modern Books, the common Names or Substantives are not printed with Capitals, only the proper Names. — See the Difference between common and proper Names, p. 57.

OF ABBREVIATIONS, or Contractions of Words.

AN Abbreviation or Contraction of a Word is when one or more Letters of a Word are written and made to stand for the whole Word, a Period being put immediately after the said Letter or Letters. — These following are the most Clerk-like and useful for the Dispatch of Business.

A TABLE of the most common ABBREVIATIONS,
with the Explanations.

<i>A. B.</i> or <i>B. A.</i> Bachelor of Arts	<i>C. S.</i> <i>Custos Sigilli</i> , the Keeper of the Seal
<i>Abp.</i> Archbishop	<i>C. P. S.</i> <i>Custos Privati Sigilli</i> , Keeper of the Privy Seal
<i>A. D.</i> <i>Anna Domini</i> , in the Year of our Lord	<i>Cur.</i> <i>Curius</i> , <i>Curtius</i> , Curate
<i>Admrs.</i> Administrators	<i>D.</i> Deanery, Dukedom, Duke, Doctor. <i>d.</i> Pence
<i>Agt.</i> Against	<i>D. D.</i> Doctor in Divinity
<i>A. M.</i> Master of Arts, or the Year of the World	<i>Decr.</i> or <i>10ber</i> , December
<i>Anab.</i> Anabaptists	<i>Deut.</i> Deuteronomy
<i>Ap.</i> Apostle, April	<i>D. Do.</i> ditto, the same
<i>A. R.</i> <i>Anno Regina</i> , Ann the Queen; <i>Anno Regni</i> , in the Year of the Reign	<i>Dum.</i> Dukedom
<i>Ast. P. G.</i> Astronomy Professor of <i>Grasham</i> College.	<i>E.</i> Evangelist, East, Evening
<i>Aug.</i> August	<i>E. g.</i> <i>Exempli gratia</i> , as for Example
<i>Bart.</i> Baronet	<i>Eliz.</i> Elizabeth
<i>B. D.</i> Bachelor of Divinity	<i>Eng.</i> English, England
<i>Bp.</i> Bishop	<i>Ep.</i> Epistle
<i>B. V.</i> Blessed Virgin	<i>Ex.</i> <i>Exodus</i>
<i>C.</i> <i>Centum</i> , a Hundred	<i>Exp.</i> Express, Exposition, Explanation
<i>Chap.</i> Chapter	<i>Feb.</i> February
<i>Cit.</i> City, Citizen, Citadel	<i>Fr.</i> <i>France</i> , French
<i>Cl.</i> <i>Clericus</i> , Clergyman	<i>F. R. S.</i> Fellow of the Royal Society
<i>Co.</i> County	<i>Gen.</i> <i>Genesis</i>
<i>C. C. C.</i> <i>Corpus Christi</i> College	<i>Genmo.</i> Generalissimo
<i>C. R.</i> <i>Carolus Rex</i> , Cha the King	<i>Gent.</i> Gentleman
	<i>G. R.</i> <i>Georgius Rex</i> , George the King

<i>Hbd.</i> Hogshead	<i>L. S.</i> <i>Locus Sigilli</i> , the
<i>Hund.</i> Hundred	Place of the Seal
<i>Id.</i> <i>Idem</i> , the same	<i>M.</i> Marquis, Monday,
<i>i. e.</i> <i>id est</i> , that is	Morning, Marcus
<i>I. H. S.</i> <i>Iesus Hominum</i>	<i>M. A.</i> Master of Arts
<i>Salvator</i> , Jesus Saviour	<i>Ma.</i> Madam
of Men	<i>Mar.</i> March, Mark
<i>Ja.</i> James	<i>Math.</i> Mathematics
<i>Jac.</i> Jacob, Jacobus	<i>M. D.</i> <i>Medicina Doctor</i> ,
<i>Jan.</i> January, Janus	Doctor of Physic
<i>J. D.</i> <i>Jurius Doctor</i> , a	<i>Min.</i> Minister
Doctor of Law	<i>Monf.</i> Monsieur
<i>Jes.</i> Jesus	<i>Mr</i> Master
<i>Inst.</i> Instant, Institution,	<i>Mrs</i> Mistress
Instrument	<i>MS.</i> Manuscript
<i>Jno.</i> John	<i>Mss.</i> Manuscripts
<i>Jona.</i> Jonathan	<i>M. S.</i> <i>Memoria Sacrum</i> ,
<i>J. R.</i> <i>Jacobus Rex</i> , James	Sacred to the Memory
the King	<i>N.</i> Note, North
<i>Jul.</i> July, Julius	<i>N. B.</i> <i>Nota Bene</i> , Note
<i>Jun.</i> June, Junior	well
<i>K.</i> King or Kings	<i>Nov.</i> or <i>ober</i> , November
<i>Km.</i> Kingdom	<i>N. S.</i> New Style
<i>Knt.</i> Knight	<i>Num.</i> Number, Numbers
<i>L.</i> Lord, Lake	<i>O.</i> Oliver
<i>L. Liber</i> , a Book, <i>Libra</i>	<i>Obt.</i> Obedient
a Pound Sterling	<i>Oct.</i> or <i>8ber</i> , October
<i>lb.</i> a Pound Weight	<i>O. S.</i> Old Style
<i>Ladp.</i> Ladyship	<i>Oz.</i> Ounce
<i>Ld.</i> Lord	<i>P.</i> Publius, President
<i>L. D.</i> Lady-day	<i>p. per pro.</i> by or for
<i>Lieut.</i> or <i>Lt.</i> Lieutenant	<i>Par.</i> Parliament
<i>LL. D.</i> <i>Legum Doctor</i> ,	<i>Per Cent.</i> <i>per Centum</i> , by
Doctor of Laws	the Hundred
<i>Lp.</i> Lordship	<i>Philom.</i> <i>Philomathe</i> , a
<i>Lrs.</i> or <i>Ltr.</i> Letter	Lover of Learning;
	or,

or, <i>Philomathematicus</i> ,	S. or St. Saint
a Lover of the Mathe-	S. <i>Solidus</i> , Shilling
matics	S. <i>A. Secundum Artem</i> ,
P. M. G. Professor of	according to Art
Music at Gresham Col-	Sa. Samuel, Sampson
lege	Sept. or 7ber, September
Pr. Priest, primitive	Sh. Shire
Prof. Th. Gr. Professor	S. N. <i>Secundum Naturam</i> ,
<i>Theologiae Greshamiensis</i> ,	according to Nature
Professor of Divinity at	Sp. Spain, Spanish
Gresham College	Sr. Sir
P. S. Postscript	sr. <i>Semis</i> , half a Pound
Pwt. Pennyweight	S. S. T. P. <i>Sacra-Sancto</i>
Q. Queen, Question, or	<i>Theologiae Professor</i> , a
q. <i>Quadrans</i> , or Farth-	Professor of Divinity
ing	T. or Tbo. Thomas
q. d. <i>quasi dicat</i> , as if he	Thes. Thesis, <i>Thessalonians</i>
should say	V. Virgin
q. l. <i>quantum libet</i> , as much	v. vide, see Verse, &c.
as you please	Wm or Will. William
q. s. <i>quantum sufficit</i> , a	Wp. Worship
sufficient Quantity	Wpful. Worshipful
R. Rex, King, Regina,	Xt. Christ
Queen	Xmas. Christmas
Reg. Prof. <i>Regius Profes-</i>	ye. the
sor, King's Professor	ym. them
Ro. Robert	yr. your
Rt. Wpful. Right Wor-	ys. this
shipful	yu. thou
Rt. Hon. Right Honour-	and
able	&c. <i>et cetera</i> , and the rest.

Avoid these Contractions as much as possible, unless for private Use, and where they would be ridiculous at Length, as, &c. for and so forth, or the rest, Mr for Master, and Mrs for Mistress, &c. It argues

Disrespect to use Contractions to Superiors, and is often puzzling to others.

CHARACTERS of the PLANETS.

- ☉ The Sun.
- ☿ The Planet Mercury.
- ♀ The Planet Venus.
- ♁ The Earth considered as a Planet.
- ♂ The Planet Mars.
- ♃ The Planet Jupiter.
- ♄ The Planet Saturn.

The Twelve SIGNS of the ZODIAC.

- ♈ Aries, or the Ram.
- ♉ Taurus, or the Bull.
- ♊ Gemini, or the Twins.
- ♋ Cancer, or the Crab.
- ♌ Leo, or the Lion.
- ♍ Virgo, or the Virgin.

Called Northern Signs.

- ♎ Libra, or the Balance.
- ♏ Scorpio, or the Scorpion.
- ♐ Sagittarius, or the Archer.
- ♑ Capricornus, or the Goat.
- ♒ Aquarius, or the Waterman.
- ♓ Pisces, or the Fishes.

Called Southern Signs.

Of NUMBERS and FIGURES.

NUMBERS are usually expressed either by these seven Roman Capitals, I. V. X. L. C. D. M. which are called Numerals; or by these Ten Characters, viz. 1, 2, 3, 4, 5, 6, 7, 8, 9, which are called Figures, and 0, which is a Cypher.

Their Signification.

I. One. V. Five. X. Ten. L. Fifty. C. a Hundred. D. Five Hundred. M. a Thousand.

i One.

1 One. 2 Two. 3 Three. 4 Four. 5 Five. 6 Six.
7 Seven. 8 Eight. 9 Nine. 0 Nothing.

Observe concerning the numerical Letters, that if a less numerical Letter be placed before a greater, it takes away from the greater so many as the less stands for; but being placed after a greater, it adds so many to it as the less stands for: As the Letter V stands for *Five*; but I being placed before it, takes *One* from it, and makes both stand but for *Four*; thus, IV: But I being set after the V, adds *One* to it, and makes it *Six*, VI. Take Notice of these Examples.

IV. Four	V. Five	VI. Six
IX. Nine	X. Ten	XI. Eleven
XL. Forty	L. Fifty	LX. Sixty
XC. Ninety	C. Hundred	CX. Hundred & Ten

Observe concerning the Characters of Figures, that Cyphers at the Right-hand of Figures increase their Value ten Times; as, 1 One, 10 Ten, 100 Hundred, 700 seven Hundred, 7000 seven Thousand; but at the Left-hand they signify nothing; as, 01 makes but *One*, 002 but *Two*.

A Figure at every Remove from the Right-hand increases its Value ten Times; as, 9 Nine, 98 Ninety-eight, 987 Nine Hundred and Eighty-seven.

Numbers are sometimes expressed by small Roman Letters; as, i. one, ii. two, xvi. sixteen, lxxviii. seventy-eight, &c.

Where Books, Chapters, Sections, and Verses, are cited, the numerical Letters are generally used to signify the Books or Chapters, and the Figures to signify the Sections, Verses, or smaller Parts; as, Exod. xii. 17. Exodus, the twelfth Chapter, and the seventeenth Verse. So B. IX. Sect. 24. signifies Book the Ninth, and the Twenty-fourth Section.

Figures are also used to express the Things following, viz.

1. The Order or Succession of Things; as, 1st, 2^d, 3^d, 4th, 10th, 20th; *first, second, third, &c.*
2. The Fractions or Parts of Things; as, $\frac{1}{2}$ one-half, $\frac{1}{4}$ one-fourth, or quarter, $\frac{5}{8}$ five-eighths, $\frac{3}{4}$ three-quarters, &c.
3. The Number of Actions; as, 2^{ce}, 1^{time}, 2^{ce}, 3^{ce}, *twice, thrice.*
3. The Size of Books; 4^{to}. Quarto, 8^{vo}. Octavo, 12^{mo}. Duodecimo, or Twelves, 24^{mo}. Twenty-fours.
5. Some Months; as, 7^{br}. September, 8^{br}. October, 9^{br}. November, 10^{br}. December.

C H A P. II.

DIRECTIONS for READING PROSE, according to the Points, Cadence, and Emphasis.

PROSE is the common Method of expressing our Thoughts in Discourse or Writing; it is loose, and unconfined to poetical Measure, Rhyme, &c. i. e. no certain Number of Syllables is required to make a Line or Sentence, and in this Case it stands opposed to Verse: Yet, if Prose be well written, it admits of great Harmony, and is nearly as musical as Poetry, when free, unrestrained, and grateful to the Ear.

Before any Directions are given to the Scholars, it may not be improper to propose one to the Teacher; which is, that whatsoever Lesson he appoints the Learner to spell or read, he should sometimes spell or read that very Lesson over before the Scholars, for their Imitation. In reading any Part of Scripture, a Newspaper, an Oration, a Dialogue, Poetry, &c. let the Teacher observe the Stops, read deliberately, give the Ascent to the proper Syllable or Syllables in each Word, and the Emphasis on the proper Word or Words in a Sentence. Learners that have

a tolerable Ear, will readily imitate the Master's Voice; and by this Method be secured against a disagreeable Turn of Voice, or an unhappy, canting Tone: And they will sooner learn to pronounce justly whatever they read by this Imitation, than by a mere Correction of their Faults, without such an Example. When several Scholars are classed together, if each attend to his own Book, this may be done with Ease while the Master reads.

I. OF POINTS.

Every Reader should at one and the same Moment not only pronounce with his Voice the Words he is actually upon, but by his Eye still secure some following Words to prevent Stammering, or a disagreeable Silence. He must carefully mind the Stops he meets with in each Sentence; by which the Hearers will better understand what he reads, and he will gain Time to breathe and continue in Reading. If he either makes no Pause where there are Marks to direct him, makes no Distinction of their proportional Times, or ignorantly makes Pauses where there are no Marks, he destroys the Sense, and prevents the Auditory from understanding what he reads.—[See the Use of Stops, p. 33, of this Book.]

II. OF CADENCE.

Cadence is the proper Toning of the Voice in Speaking or Reading; whereby the Auditors are affected and moved to give Attention to the Discourse or Subject. He that would learn a graceful Cadence in Reading, must carefully observe how those who are celebrated for reading and speaking well, do manage their Voice on various Subjects, and frequently exercise himself in endeavouring to imitate them.—The Tone and Sound of the Voice in Reading must be the same as it is in Speaking; and we should not affect to change that natural and easy Sound where-
with

with we speak, for a strange, new, aukward Tone, as some do when they begin to read, which would almost persuade our Ears that the Speaker and Reader were two different Persons, if our Eyes did not convince us to the contrary.

Every Discourse is to be uttered according to the Nature of the Subject, and the Voice is to be managed so as to humour the Sense by Tones proper thereto. Thus, if a Thing be merely narrative, and not affecting, it is to be spoken in a plain Manner, with very little Change of Sounds, as being addressed to the Understanding, and not to the Will: If it be argumentative, it requires more Warmth and Earnestness; if pathetic, most of all. Things natural are to be pronounced with an even distinct Voice; good Actions, with lofty and magnificent Tones of Admiration; wicked Actions, with those of Detestation; fortunate Events of Life, with a brisk Air; unfortunate ones, with a sad or mournful one.

The several Passions require much Variety: Love is to be expressed with a soft and charming Voice; Hatred, with a sharp, fullen, and severe one; Joy is to be full, flowing, and brisk; Grief to be dull, languishing, and meaning; Fear, with trembling and faltering.

To express the Passions well, we must learn to have a deep Sense and Feeling of them; and, to this End, we should strongly represent Things to ourselves, and be as much affected as if we actually felt them. Thus the Voice, as the Interpreter of our Sentiments, will easily convey the same Disposition into the Minds of the Auditors it has derived from our own Conceptions. It is the lively Image of the Soul; it receives all the Impressions and Changes that the Soul is capable of. In a Word, the Voice follows Nature, and borrows the Tone of every Passion.

It would be ridiculous to read common Things in a tragical, momentful Manner, which happen every Day, and do not affect us with any Concern; and, on the other Hand, to pronounce great Affairs, and Matters of extraordinary Moment, in a low, unconcerned, and familiar Voice. So that (as was said before) every Subject requires Turns of Voice suitable to it; and whosoever does not hit the Tone peculiar to each, becomes disagreeable to the Hearers by Impropriety in Pronunciation.

In reading a Sentence or Period, there is usually to be somewhat of a Rise of Cadence; that is, the Voice should be gently raised, until one gets to the Middle; and then it should gently fall to the End of it. At the End of a Sentence, speak deliberately; and take Care you do not drop your Voice too low, lest the Hearers should lose the Sound and Meaning of two or three of the last Words.

III. Of EMPHASIS.

As that Force of the Voice, which is placed on a particular Syllable in any Word, is called Accent; so that which is laid upon a particular Word in a Sentence, is called Emphasis.

To place the Emphasis upon any Word is only to pronounce that Word with a peculiar Strength of Voice above the Rest, which gives Force, Spirit, and Beauty, to the whole Sentence; But if the Word be of two or more Syllables, then the accented Syllable of the emphatical Word is pronounced stronger than otherwise it would be, and a new and different Accent is to be placed upon that Word; as in this Question, *Are you travelling to London?*

Here the first Syllable in the Word *London* must be pronounced with a strong Sound, because the Emphasis lies upon that Word: And hence it is, that Authors use the Words *Accent* and *Emphasis* indifferently

indifferently, to signify the Stress that must be laid on any Word in a Sentence; because both are usually placed on the same Syllable.

There may be several emphatical Words in a Sentence; as, *The Boy is neither a Fool, nor a Wit, nor a Blockhead, nor a Poet*: Here *Fool, Wit, Blockhead, Poet*, are all emphatical Words.

The great and general Rule to find out which is the emphatical Word in a Sentence, is this: Consider what is the chief Design of the Speaker or Writer; and that Word which shews the chief Design of the Sentence, is the emphatical Word; for it is for the Sake of such Word or Words the whole Sentence seems to be made.

There might be some particular Rules given to find out the emphatical Word; such as these:

1. When a Question is asked, the Emphasis often lies on the questioning Word; as, *who, what, whether, when*: Thus, *Who is there? What is the Matter? Whither did you go? When did you return?*

Yet this is not always so; as, *Who is the strongest or wisest Man?* In which Sentence, *strongest and wisest* are the emphatical Words.

2. When two Words are set in Opposition one to the other, and one of them is pronounced with an Emphasis, then the other should have an Emphasis also; as, *if they run, we will run; for our Feet are as good as theirs*. In which Sentence, *they and we, our and theirs*, are the emphatical Words.

To make it appear of how great Importance it is to place the Emphasis rightly, we may observe that the very Sense and Meaning of a Sentence is oftentimes very different; according as the Emphasis is laid upon different Words, and that the particular Design of the Speaker is distinguished thereby; as in this short Question, namely,

Will

1 2 3 4
Will you ride to Town To-day?

In these seven Words there may possibly be four different Senses, from the different placing of the Emphasis, viz.

1. If the Emphasis be laid on the Word *you*, the negative Answer may be, *No, but my Brother will.*

2. If the Emphasis be laid on the Word *ride*, the Answer may be, *No, but I will walk.*

3. If upon *Town*, *No, I cannot, for I must go into the Country.*

4. If upon *To-day*, *No, but I intend to go To-morrow.*

Hence we see how useful the proper placing of the Emphasis is to right Reading. Farther, concerning the Emphasis, observe the four following Directions.

1. Carefully avoid a Monotony, i. e. an Uniformity of Voice, or reading without any Emphasis at all; like an ignorant Boy, who understands not what he reads, expressing every Word with the same canting Tone, and laying a proper Force or Sound no-where; for such a one pronounces the most moving and pathetic Oration as if he were spelling over a mere Catalogue of Words.

2. Do not multiply the Emphasis, or change the Tone of your Voice too often, so as to imitate singing or chanting; for this is another Extreme, and as faulty as the former.

3. Take Heed of laying an Emphasis or Stress upon Words where there ought to be none. Some Readers are apt to place a strong Sound upon Words, not so much according to their expressive Sense, as according to the Length of the Sentence, and the Ability of their Breath to hold out in pronouncing it.

4. Have a Care of omitting the Emphasis where it ought to be placed; for this makes the Sentence lose all its Force, and often conceals its Meaning from the Hearers.

CHAP.

CHAP. III.

DIRECTIONS for Reading VERSE.

VERSE is tied up to a certain Measure; and the Lines are generally of an equal Length, at least made up of an equal Number of Syllables each. It is also called either Rhyme or Blank Verse.

An *English* Verse in general consists of only one Line, which is made up of five Feet, each Foot containing a short and long Syllable alternately throughout the whole Verse; as,

An honest Mān's the noblest Work of God.

These Sort of Feet are in *Latin* called *Iambics*, and in *English* we seldom use any other Kind.

If the Accent falls on the 1st, 3d, 5th, &c. Syllables, the Verse is called *Trochaical*; as,

In the Days of old Stories plainly told.

When two Syllables are both long, the Foot is called a *Spondee*; and when a long Syllable is followed by two short ones, it is called a *Dactyle*; as,

Diogenes furly and proud.

The Distinction of long and short Syllables, which in Poetry is generally called Quantity, is the same Thing as Accent in Prose.

A Distich consists of two Lines, and a Stanza of three or more. Larger Compositions, or a Number of Stanzas connected, are called Odes, Songs, Poems, &c. or by other Names, according to the Subject treated of; as, a Pastoral treats of a Shepherd's Life; an Elegy is a mournful Song or Poem, &c.

If a Line contains six Feet, the Verse is called *Hexameter*; if only five, *Pentameter*, as many of our Compositions in Poetry are.

When

When two or more Lines end with the same, or a like Sound, the Verse is called Rhyme; as,

*Let such teach others, who themselves excel,
And censure freely who have written well.*

When every Line is made up of a certain Number of Syllables, and the Words so placed that the Accents may naturally fall on such particular Syllables, so as to make a peculiar Harmony to the Ear, that is called Blank Verse or Metre, from its being Measure; as in the following Lines:

*Know'st thou th' Importance of a Soul immortal?
Behold this Midnight Glory: Worlds on Worlds!
Amazing Pomp! redouble this Amaze;
Ten Thousand add, and twice ten Thousand more;
Then weigh the whole—one Soul outweighs them all,
And calls th' astonishing Magnificence
Of unintelligent Creation, poor.*

YOUNG.

In this Kind of Verse, the Metre is as strictly observed as if it had been Rhyme; and the Words are mostly so disposed, that the Accents may fall on every 2d, 4th, 6th, 8th, and 10th Syllables, as they generally do in Rhyme; yet no general Rule can be laid down for accenting either this Kind of Verse or Rhyme, as the Spondee and Dactyle will sometimes occur.

The great and general Rule therefore for reading English Verse, is to pronounce every Word and every Sentence just as if it were Prose, observing the Stops with great Exactness, placing the Accent on a particular Syllable in a Word, and just Emphasis on a Word or Words in a Sentence; but with these two small Allowances or Alterations following, viz.

1. At the End of every Line, where there is no Stop, make a Stop about half so long as a Comma, just to give Notice that the Line is ended.

2. If any Word in the Line happen to have two

O

Sounds,

Sounds, chuse to give that Sound to it which most favours the Metre or Rhyme.

To favour the Metre, is to read two Syllables distinct, or to contract them into one, according as the Measure requires; as the Word *glittering* must make three Syllables in this Line:

All glittering in Arms be stood.

But in the following it makes but two; as,

All glitt'ring in Arms be stood.

To favour the Rhyme, is to pronounce the last Word of the Line so as to make it chime with the Line foregoing, where the Word admits of two Pronunciations; as,

*If I were once from Bondage free,
I'd never sell my Liberty.*

Here you are to pronounce the Word *Liberty* as if it was written with *ee*, *Libertee*, that it may rhyme with the Word *free*.

But if the Verse run thus,

*My Soul ascends above the Sky,
And triumphs in her Liberty.*

Here the Word *Liberty* is to be sounded as ending in *i*, that *Sky* may have a just Rhyme to it.

But whether you pronounce *Liberty* as if it was written with *ee* or *i*, you must still pronounce the last Syllable but feebly, and not so strong as to misplace the Accent, and fix it on the last Syllable.

Now having made these two small Allowances, if the Verse do not sound well and harmonious to the Ear, when it reads like Prose, you are to charge the Fault on the Poet, and not on the Reader: For it is certain that those Verses are not well composed which cannot be read gracefully, according to the common Rules of Pronunciation.

C H A P. IV.

DIRECTIONS for INDITING LETTERS of BUSINESS; for ADDRESSING PERSONS of QUALITY, in Discourse or Writing, &c.

A Tradesman's Letters should be plain, concise, and to the Purpose; free from stiff or studied Expressions, always pertinent, and written in such Words or Terms as to carry a distinct Meaning with them; so that the Person to whom they are sent cannot have the least Hesitation or Doubt about the Meaning of any Word, Part or Order contained therein.

All Orders, Commissions, and material Circumstances of Trade, must be plainly and particularly mentioned; and nothing should be presumed, understood, or implied, in obscure or ambiguous Terms.

You should likewise be as punctual and as distinct as possible in answering every particular Article in Letters written to you.

The Style for Letters of this Kind, as well as for those of all ordinary Occurrences, should be neat, significant, and as concise as the Nature of the Subject will admit of, like that of Conversation; *i. e.* write to your Correspondent as you would talk to him, and without any formal, uncommon Phrase.—Be frank and affable, without Impertinence; obliging and complaisant, without Bombast or Flattery; always remembering, that nothing is more rude and unmannerly than to praise People to themselves.

Never affect high or hard Terms, but such as you think will be most intelligible to those you write to, and chuse apt and expressive Qualities.

Above all things, never attempt to write Letters, &c. of Wit, Humour, or Raillery, (whatever your Talent be) until you become Master of such good Sense and good Breeding, as a long Series of Reading

and Experience can only make you; lest (before you get a just and distinct Discernment of what is pure, moral, or polite, and what is gross, immoral, or impure) you bestow your Wit and Satire upon improper Subjects; so that, while you fancy yourself amazingly witty, you render yourself surprisingly ridiculous to better Judges. The Merit of Wit, Humour, &c. is only due to the just and good Application of it.*

Of Supercriptions of Letters, addressing Persons of Quality, &c.

Supercription.

Address.

To the Royal Family.

TO the King's Most **S**IRE, or May it please
Excellent Majesty. your Majesty.

To his Royal Highness May it please your Royal
the Prince of Wales. Highness

The same to any other of them, varying only the
Title and Sex.

To the Nobility.

To his Grace A.

Duke of B.

To the Most Noble A.

Marquis of B.

To the Right Hon. A.

Earl of B.

To the Right Hon. A.

Lord Viscount B.

To the Rt. Hon. A.

Lord B.

My Lord Duke

Your Grace

My Lord Marquis

Your Lordship

My Lord

Your Lordship

The

* As Youth have generally Occasion to write Letters before they have arrived at such a Competency of Reading or Knowledge (which some do never arrive at) as is sufficient to shew them what is pertinent and proper, and what is not so; it is presumed this additional Chapter (being designed to remedy such Mistakes and Improperities as young Writers are most liable to) will be very useful.

The Ladies are address'd according to the Rank of their Husbands.

All the Sons of Dukes and Marquisses have the Title of Lord and Rt Hon. Also the eldest Sons of Earls.—This is called the *Courtesy of England*.

All the younger Sons of Earls, the Sons of Viscounts, and of Barons, are styled Esquire, and Honourable; as, to the Hon. A. B. Esq; Sir.

All the Daughters of Dukes, Marquisses, and Earls, are Ladies. All the Daughters of Viscounts and Barons are Honourable; as, To the Hon. Mrs. A. B. Madam.

The Title of Rt Hon. is given to all Privy Counsellors, and to the Lord Mayors of London, York, and Dublin; also to the Lord Provost of Edinburgh.

All Persons bearing the King's Commission, are styled Honourable; and every Servant to the King on the Civil and Military Lists, also to any of the Royal Family, is styled Esquire.

To the Parliament.

To the Rt Hon. the Lords
Spiritual and Temporal
in Parliament assembled.

My Lords

May it please your
Lordships

To the Hon. the Knights,
Citizens, and Burgeesses,
in Parliament assembled.

Gentlemen

May it please your Ho-
nours

To the Rt Hon. A. B.
Esq; Speaker of the Hon.
House of Commons.

Sir

To the Clergy.

To the most Rev. Father
in God, A. Lord Arch-
bishop of B.

My Lord

Your Grace

O 3

To

He is generally one of his Majesty's most Honourable.
Privy Council.

To the Rt Rev. Father in God, } My Lord
 the Lord Bishop of A. } Your Lordship
 To the Rev. A. B. D. D. Dean }
 of C. or Archdeacon or Chan- } Rev. Doctor
 cellor of D. or Prebendary, } Mr Dean
 &c. } Rev. Sir

All Rectors, Vicars, Curates, Lecturers, and Clergymen of inferior Denominations, are styled Reverend.

The Officers of the King's Household are addressed according to their Quality and Office; giving the Preference to those who are most Honourable.

In superscribing to Persons relating to their Offices, their Style of Employment must be mentioned.

The Commissioners of the Civil List are addressed according to their Rank, and are styled Right Honourable; as,

To the Right Hon. the Lords Commissioners of the Treasury, of Trade and Plantations, of the Admiralty, &c. ——— Your Lordships,

The Commissioners of the Customs, Excise, Salt Duty, Stamp Duty, Navy, &c. are called Honourable; some of them being commonly Privy Counsellors, it is usual to style them collectively Right Honourable; as, ————Sirs, your Honours.

In the army, all Noblemen are styled according to their Rank, with the Additions of their Employment.

All Colonels are styled Honourable; as, the Hon. Col. A. B.

All inferior Officers have the Name of their Employment set first; as, Major A. B. Capt. A. B. &c.

In the Navy, all Noblemen are styled according to their Quality and Office; and all Admirals, without being Peers, are styled Honourable.

The other Officers as in the Army.

All Ambassadors have the Title of Excellency ad-

ded

ded to their Quality; as have all Plenipotentiaries and Governors abroad, and the Lords Justices of Ireland.

All Judges, if Privy Counsellors, are styled Right Hon. if not, Hon. as,

The Right Hon. A. B. Lord Chancellor,

The Right Hon. Sir A. B. Lord Chief Justice,

The Hon. A. B. Esq; Lord Chief Baron,

The Hon. A. B. Esq; one of the Justices of, &c.

All others in the Law according to their Office or Rank; every Barrister having the Title of Esq; given him.

All Gentlemen in Commission of the Peace have the Title of Esquire and Worshipful, as have also all Sheriffs and Recorders.

The Aldermen and Recorder of London are styled Right Worshipful; as are all Mayors of Corporations, except Lord Mayors.

All Governors of Hospitals, Colleges, &c. if consisting of Magistrates, or having any among them, are styled Right Worshipful or Worshipful, as their Titles may be.

Incorporated Bodies are called Honourable; as the Hon. Court of Directors of the East-India Company, &c.

The Honourable the Sub-Governors, Deputy-Governors, and Directors of the Bank of England, the South Sea Company, &c.

Or else Worshipful; as,

The Masters and Wardens of the Worshipful Company of Mercers,

It is usual to call a Baronet and a Knight, Honourable, and their Wives Ladies.

The Method of addressing Men of Trade and Business, Friends, Relations, and Acquaintances, is so well known, that it is needless to insert it here.

CHAP. V.

TABLE I.

WORDS *the same, or very nearly alike, in Sound, but different in Signification and Spelling.*

A IL, to be troubled	Boy, a Lad
Ale, to drink	Buoy, to bear up
Air, to breathe in	Bread, to eat
Heir, to an Estate	Bred, brought up
Are, we or you are	By, near
Ant, a Pismire	Buy, with Money
Aunt, an Uncle's Wife	Bye, accessory
An, the Article	Brews, he breweth
Ann, a Woman's Name	Bruise, to squeeze
Bail, a Surety	Brows, over the Eyes
Bale, of Cloth	Browse, to feed
Ball, a round Thing	But, except
Bawl, to cry out	Butt, to shoot at
Beer, Drink	Cain, the Murderer
Bear, to carry	Cane, to walk with
Bier, carriage for the dead	Call, to cry out
Baize, Cloth	Cawl, for Periwig, &c.
Bays, Bay Tree	Can, to be able
Bays, Governors	Cann, to drink out of
Be, to be	Care, to carry Things in
Bee, an Insect	Chart, a Map
Bean, Grain	Ceil, to plaister
Been, was at a Place	Seal, of a Letter, &c.
Bel, an Idol	Cell, a Gut or Cave
Bell, of Metal	Sell, to dispose of
Beast, a Beast	Chas'd, did pursue
Boor, a Country Fellow	Chaste, virtuous
Bore, to make a Hole	Cinque, five
Bolt, for a Door	Sink, to settle down
Boult, sift Meal	Clark, a Surname
Bow, to bend	Clerk, of a Parish
Bough, a Branch	Claufe, of a Sentence
	Claw, a

<i>Claws, of a Bird</i>	<i>Fare, Diet</i>
<i>Cloaths, Garments</i>	<i>Fir, Wood</i>
<i>Cloſe, to ſhut up</i>	<i>Fur, on the Skin</i>
<i>Cloths, Webs</i>	<i>Floor, of a Room</i>
<i>Could, if he would</i>	<i>Flour, for Bread</i>
<i>Cud, of Cattle</i>	<i>Flower, of the Field</i>
<i>Cruel, fierce</i>	<i>Fool, an Idiot</i>
<i>Crewel, Worſted</i>	<i>Foul, dirty</i>
<i>Dane, of Denmark</i>	<i>Fowl, a Bird</i>
<i>Deign, to grant</i>	<i>Gall, on the Liver</i>
<i>Dam, to ſtop Water</i>	<i>Gaul, a Frenchman</i>
<i>Damn, to condemn</i>	<i>Gilt, with Gold</i>
<i>Day, the Morning</i>	<i>Guilt, Sin</i>
<i>Dey, a Governor</i>	<i>Greafe, Fat</i>
<i>Dear, of great Price</i>	<i>Greece, a Country</i>
<i>Deer, in a Park</i>	<i>Groan, to ſigh</i>
<i>Dew, on the Graſs</i>	<i>Grown, larger</i>
<i>Due, a Debt</i>	<i>Grot, a Cave</i>
<i>Die, to deceaſe</i>	<i>Groat, Four-pence</i>
<i>Dye, to ſtain Cloth</i>	<i>Hail, to ſalute</i>
<i>Diet, Proviſion</i>	<i>Hale, to drag along</i>
<i>Dyet, Aſſembly</i>	<i>Hair, of the Head</i>
<i>Do, to act</i>	<i>Hare, in the Fields</i>
<i>Doe, the Female Deer</i>	<i>Hart, a Beaſt</i>
<i>Done, acted</i>	<i>Heart, the Seat of Life</i>
<i>Dun, Colour</i>	<i>Heel, of the Foot</i>
<i>Ear, of the Head</i>	<i>Heal, to cure a Wound</i>
<i>Ere, before</i>	<i>Head, of the Body</i>
<i>Earn, to work for</i>	<i>Heed, to take Care</i>
<i>Yearn, to pity</i>	<i>Hear, to hearken</i>
<i>Yarn, Linen, &c.</i>	<i>Here, in this Place</i>
<i>Fane, a Weathercock</i>	<i>Hie, to make Haſte</i>
<i>Fain, deſirous</i>	<i>High, lofty</i>
<i>Feign, to diſſemble</i>	<i>Him, that Man</i>
<i>Faint, weary</i>	<i>Hymn, a Song</i>
<i>Feint, a Pretence</i>	<i>Hire, Wages</i>
<i>Fair, comely</i>	<i>Higher,</i>

<i>Higher</i> , more high	<i>Main</i> , chief Thing
<i>His</i> , of him	<i>Mane</i> , of a Horse
<i>Hiss</i> , to deride	<i>Male</i> , he
<i>Hour</i> , of the Day	<i>Mail</i> , Trunk Bag
<i>Our</i> , belonging to us	<i>Mayor</i> , Magistrate
<i>Hole</i> , Hollowness	<i>Mare</i> , to ride on
<i>Whole</i> , perfect	<i>Mead</i> , Liquor
<i>Horse</i> , a Beast	<i>Mede</i> , one of <i>Media</i>
<i>Hoarse</i> , with Cold	<i>Mean</i> , worthless
<i>Hue</i> , Colour	<i>Mien</i> , Behaviour
<i>Hew</i> , to cut down	<i>Meat</i> , to eat
<i>Hugh</i> , a Man's Name	<i>Meet</i> , together
<i>I</i> , myself	<i>Mete</i> , to measure
<i>Eye</i> , to see with	<i>Mews</i> , for Hawks
<i>Pill</i> , I will	<i>Muse</i> , to meditate
<i>Ile</i> , in the Church	<i>Might</i> , Strength
<i>Isle</i> , an Island	<i>Mite</i> , in Cheese
<i>In</i> , within	<i>Moat</i> , a Ditch
<i>Inn</i> , for Travellers	<i>Mote</i> , in the Eye
<i>Kill</i> , to murder	<i>Moan</i> , to lament
<i>Kiln</i> , for Bricks	<i>Mown</i> , cut down
<i>Key</i> , for a Lock	<i>Naim</i> , a Place
<i>Quay</i> , for Ships	<i>Name</i> , Title
<i>Left</i> , rather than	<i>Oar</i> , of a Boat
<i>Least</i> , smallest	<i>Ore</i> , of Metal
<i>Limb</i> , a Member	<i>Of</i> , belonging to
<i>Limn</i> , to paint	<i>Off</i> , at a Distance
<i>Loath</i> , to abhor	<i>Oh</i> ! alas
<i>Loth</i> , unwilling	<i>Owe</i> , to be indebted to
<i>Lo!</i> behold	<i>One</i> , in Number
<i>Low</i> , humble	<i>Won</i> , did win
<i>Lower</i> , to let down	<i>Our</i> , of us
<i>Lour</i> , to frown	<i>Hour</i> , sixty Minutes
<i>Lane</i> , a narrow Passage	<i>Pale</i> , Colour
<i>Lain</i> , did lie	<i>Pail</i> , a Vessel
<i>Made</i> , finished	<i>Pain</i> , or Grief
<i>Maid</i> , a Virgin	<i>Pane</i> , of Glass <i>Pair</i> ,

Pair, a Couple
Pare, to cut off
Pause, a Stop
Paws, of a Beast
Peal, upon Bells
Peel, take the Outside off
Peace, Love
Piece, of Gold, &c.
Pear, Fruit
Peer, a Lord
Pier, for Ships
Pike, a Fish
Pique, a Quarrel
Place, of Abode
Plaice, a Fish
Plain, clear
Plane, a Tool, Tree, &c.
Plait, as the Hair
Plate, of Metal
Pleas, Pretences
Please, to content
Plum, a Fruit
Plumb, a Leaden Weight
Pole, a Stick
Poll, to cut Hair
Poor, needy
Pour, as Water
Power, Strength
Praise, Recommendation
Prays, he prayeth
Pray, to beseech
Prey, a Booty
Queen, a King's Wife
Quean, a dirty Slut
Rain, Water
Reign, of a King
Rein, of a Bridle

Raise, to set up
Raze, to pull down
Rays, Sun-Beams
Read, to peruse
Reed, a Shrub
Rear, to erect
Rere, half-boiled
Rhyme, Verse
Rime, a freezing Mist
Right, just, true
Rite, Ceremony
Wright, a Workman
Write, with a Pen
Road, the Highway
Rode, did ride
Roe, a Kind of Deer
Row, of Trees, &c.
Rome, a City
Room, of a House
Root, of Plants
Rout, to defeat
Sail, of a Ship
Sale, of Goods
Scene, of a Stage
Seen, beheld
Seas, great Waters
Sees, he sees
Seize, to lay hold of
Cease, to forbear
Seem, to appear
Seam, that was sewed
Seer, a Prophet
Star, to burn
Sent, away
Scent, a Smell
Cent. an Hundred
Shew, to make appear
Shoe,

Shoe, for the Foot
Shoar, to prep
Shore, the Water-coast
Sign, a Token
Sine, in Geometry
Sight, seeing
Cite, to summon
Sleight, Dexterity
Slight, to despise
Sloe, sour Fruit
Slow, tardy
Sole, of the Shoe
Soal, a Fish
Some, a Part
Sum, the Whole
Son, a Man Child
Sun, in the Firmament
Soon, quickly
Swoon, to faint
Sore, an Ulcer
Soar, to mount up
So, thus
Sow, to spread
Stair, a Step
Stare, to look earnestly
Steal, to rob
Steel, Metal
Stead, a Place
Steed, a Horse
Stile, a Passage
Style, in Writing
Stood, did stand
Stud, an Embossment
Sue, at Law
Sew, with a Needle
Sow, a Swine
Sweat, of the Brow

Sweet, delicious
Tacks, small Nails
Tax, a Subsidy
Tail, the End
Tale, a Story
Taint, to corrupt
Tent, for Soldiers
Team, for Horses
Teem, to pour out
The, an Article
Thee, a personal Name
There, at that Place
Their, of them
Throne, a Seat of State
Thrown, cast
Time, when
Thyme, a sweet Herb
To, unto
Toe, of the Foot
Two, a Couple
Too, likewise
Tour, a Journey
Tower, for Defence
Vale, Valley
Veil, a Covering
Vain, useless
Vein, of the Body
Ure, Custom, &c.
Your, of you
Wain, a Cart or Waggon
Wane, to decrease
Ware, Merchandise
Wear, to put on Cloaths
Were, as it were
Waist, the Middle
Waste, to spend
Weigh, to poise

Wey,

Wey, forty Bethels
 Wheal, a Pimple
 Wheel, of a Cart, &c.
 Weak, feeble
 Week, seven Days

Yew, a Tree
 Ewe, a Sheep
 Yoke, of Oxen
 Yolk, of a Egg

WORDS of two Syllables.

ABEL, a Man's Name
 Abel, powerful
 Account, Esteem
 Accompt, Reckoning
 Advice, Counsel
 Advise, to counsel
 Alloy, Mixture of Metal
 Allay, to ease the Pain
 Alley, a narrow Passage
 Ally, Friend, &c.
 Allow'd, granted
 Aloud, great Noise
 Altar, for Sacrifice
 Alter, to change
 Ascent, going up
 Assent, Agreement
 Augur, Carpenter's Tool
 Augur, a Soothsayer
 Bacon, Hog's Flesh
 Baken, in an Oven
 Beacon, Notice of Danger
 Beckon, with the Hand
 Berry, Fruit
 Bury, to inter the Dead
 Breaches, broken Places
 Breeches, to wear
 Borough, a Corporation
 Burrow, for Rabbits
 Cannon, a Gun

Canon, a Law
 Capital, Chief
 Capitol, a Tower
 Captor, a Prize Taker
 Capture, a Prize taken
 Cellar, for Liquor
 Seller, one that sells
 Censer, for Incense
 Censor, a Reformer
 Censure, to judge
 Ceiling, for a Room
 Sealing, setting a Seal
 Cittern, an Instrument
 Citron, a Fruit
 Sentry, a Guard
 Century, 100 Years
 Choler, Anger
 Collar, for the Neck
 Cocket, a Bond
 Coquet, a fickle Woman
 Concert, of Music
 Consort, Wife of a King
 Cousin, a Relation
 Cozen, to cheat
 Council, Assembly
 Counsel, Advice
 Courant, a Newspaper
 Currant, a Fruit
 Current, a Stream

<i>Courier</i> , a Messenger	<i>Idol</i> , an Image
<i>Currier</i> , a Leather-dresser	<i>Incite</i> , to stir up
<i>Cymbal</i> , an Instrument	<i>Insight</i> , Knowledge
<i>Symbol</i> , a Sign	<i>Indict</i> , to prosecute
<i>Cruel</i> , inhuman	<i>Indite</i> , to compose
<i>Crewel</i> , Worsted	<i>Latin</i> , a Language
<i>Cypress</i> , a Tree	<i>Latten</i> , Tin
<i>Cyprus</i> , an Island	<i>Lessen</i> , to make less
<i>Colour</i> , white or black	<i>Lesson</i> , in Reading
<i>Culler</i> , a Sorter of Goods	<i>Lettice</i> , a Woman's Name
<i>Defer</i> , to put off	<i>Lettuce</i> , an Herb
<i>Differ</i> , to disagree	<i>Liar</i> , a Teller of Lies
<i>Descent</i> , going down	<i>Lyre</i> , a musical Instrument
<i>Dissent</i> , to disagree	<i>Lower</i> , let down
<i>Desert</i> , Merit	<i>Lour</i> , to frown
<i>Desart</i> , a Wilderness	<i>Manner</i> , Custom
<i>Dire</i> , dreadful	<i>Manor</i> , a Lordship
<i>Dyer</i> , a Stainer of Cloth	<i>Manure</i> , Dung
<i>Diet</i> , Provisions	<i>Marshal</i> , of an Army
<i>Dyet</i> , Assembly	<i>Martial</i> , warlike
<i>Enow</i> , in Number	<i>Marten</i> , a Bird
<i>Enough</i> , in Quantity	<i>Martin</i> , a Man's Name
<i>Exant</i> , in being	<i>Medal</i> , a Coin
<i>Extent</i> , Distance	<i>Meddle</i> , to busy one's Self
<i>Fellon</i> , a Disease	<i>Metal</i> , Gold, &c.
<i>Felon</i> , a Criminal	<i>Mettle</i> , Briskness, &c.
<i>Fillip</i> , with the Finger	<i>Message</i> , an Errand
<i>Philip</i> , a Man's Name	<i>Messuage</i> , an House, &c.
<i>Francis</i> , a Man	<i>Mortar</i> , to pound in
<i>Frances</i> , a Woman	<i>Morter</i> , made of Lime
<i>Gesture</i> , Carriage	<i>Ordnance</i> , Cannon
<i>Jester</i> , a merry Fellow	<i>Ordinance</i> , Commandm.
<i>Grander</i> , Greater	<i>Parson</i> , of a Parish
<i>Grandeur</i> , Greatness	<i>Person</i> , Somebody
<i>Heaven</i> , God's Throne	<i>Pallas</i> , a Goddess
<i>Haven</i> , Harbour	<i>Palace</i> , of a King
<i>Idle</i> , lazy	<i>Pastor</i> , a Teacher

Pasture,

<i>Pasture</i> , Ground	<i>Relic</i> , the Remainder
<i>Pattern</i> , to copy after	<i>Relict</i> , a Widow
<i>Patron</i> , a Protector	<i>Recent</i> , new, fresh
<i>Poplar</i> , a Tree	<i>Resent</i> , to be angry
<i>Popular</i> , loved by People	<i>Saver</i> , that saveth
<i>Practice</i> , Exercise	<i>Saviour</i> , the Redeemer
<i>Practise</i> , to exercise	<i>Savour</i> , Smell
<i>Presence</i> , being here	<i>Starling</i> , a Bird
<i>Presents</i> , Gifts	<i>Sterling</i> , English Money
<i>Princes</i> , a King's Sons	<i>Satan</i> , the Devil
<i>Princess</i> , a King's Daugh.	<i>Sattin</i> , a Sort of Silk
<i>Profit</i> , Advantage	<i>Senate</i> , a Parliament, &c.
<i>Prophet</i> , a Foreteller	<i>Se'nnight</i> , a Week
<i>Rancour</i> , Hatred	<i>Value</i> , Worth
<i>Ranker</i> , more thick	<i>Valley</i> , a Dale or Vale
<i>Rasor</i> , the Instrument	<i>Vial</i> , or <i>Phial</i> , of Glass
<i>Razure</i> , taken out	<i>Viol</i> , for Music

WORDS of three Syllables.

<i>Assistance</i> , Help	<i>Exercise</i> , Labour
<i>Assistants</i> , Helpers	<i>Exorcise</i> , to conjure
<i>Barbara</i> , a Woman	<i>Glutinous</i> , sticking
<i>Barbary</i> , a Country	<i>Gluttonous</i> , greedy
<i>Barberry</i> , a Fruit	<i>Ingenious</i> , of quick Parts
<i>Celery</i> , an Herb	<i>Ingenuous</i> , candid, sincere
<i>Salary</i> , Wages	<i>Lethargy</i> , Sleepiness
<i>Chronical</i> , Continuance	<i>Liturgy</i> , Common Prayer
<i>Chronicle</i> , an History	<i>Parasite</i> , a Flatterer
<i>Calendar</i> , of Months	<i>Parricide</i> , a Murderer
<i>Calender</i> , to smooth Cloth	<i>Populace</i> , com. People
<i>Complement</i> , Remainder	<i>Populous</i> , full of People
<i>Compliment</i> , a Ceremony	<i>Precedent</i> , Example
<i>Deference</i> , Respect	<i>President</i> , that presides
<i>Difference</i> , Disagreement	<i>Premises</i> , introductory
<i>Eminent</i> , famous	<i>Premisses</i> , Lands, &c.
<i>Imminent</i> , approaching	<i>Principle</i> , a Maxim

Principal, Chief
Prophecy, to foretell
Prophecy, a Thing foretold
Seignior, a Lord

Senior, elder
Vocation, Time of Re-
 spite
Vocation, a Calling

WORDS made different in Sound and Signification by the
 Addition of *e final*; the Use of which see in p 7.

B *1B*, Barbara
Babe, a Child
Bar, Hindrance
Bare, naked
Bit, a small Piece
Bite, with the Teeth
Breath, Air
Breathe, to take Air
Can, to be able
Cane, a staff
Cbin, of the Face
Chine, a Back bone
Cub, a Whelp
Cube, a Die
Dam, to stop Water
Dame, a Lady
Din, Noise
Dine, eat a Dinner
Fat, well-liking
Fate, Destiny
Fan, to blow
Fane, Weathercock
Far, at a Distance
Fare, Entertainment
Fin, of a Fish
Fine, brave
Gal, did get
Gate, a Door
Hast, thou hast
Haste, Speed

Hop, a bitter Fruit
Hope, to expect
Hug, to embrace
Huge, very large
Kin, Relations
Kine, Cows
Mad, distracted
Made, done
Man, in Stature
Mane, of a Horse
Mar, to spoil
Mare, a Beast
Mat, Matthew
Mate, a Companion
Met, come together
Mete, to measure
Nod, with the Head
Node, a Knot
Not, no
Note, to observe
On, upon
One, an Unit
Pat, fit, &c.
Pate, the Head
Plat, of Ground
Plate, of Metal
Plum, a Fruit
Plume, a Feather
Quit, to leave
Quite, altogether *Rag*,

<i>Rag</i> , of Cloth	<i>Stare</i> , to gaze, &c.
<i>Rage</i> , Anger	<i>Thin</i> , lean, &c.
<i>Rob</i> , to steal	<i>Thine</i> , of thee
<i>Robe</i> , a long Garment	<i>Trip</i> , to go nimbly
<i>Rot</i> , to consume	<i>Tripe</i> , of an Ox
<i>Rote</i> , by Custom	<i>Tun</i> , in Weight
<i>Scar</i> , from a Wound	<i>Tune</i> , in Music
<i>Scare</i> , to affright	<i>Van</i> , the Front
<i>Scrap</i> , a Bit	<i>Vane</i> , a Weathercock
<i>Scrape</i> , with a Knife	<i>Us</i> , from we
<i>Sham</i> , a Pretence	<i>Use</i> , common Practice
<i>Shame</i> , Disgrace	<i>War</i> , fighting
<i>Sir</i> , Master	<i>Ware</i> , Merchandise
<i>Sire</i> , a Father	<i>Win</i> , to get
<i>Stag</i> , a Deer	<i>Wine</i> , to drink
<i>Stage</i> , to stand on	<i>Wan</i> , pale
<i>Star</i> , in the Sky	<i>Wane</i> , to decrease

C H A P. VI.

Of RHETORICAL TROPES and FIGURES.

A *Trope* is the changing of a single Word in a Sentence from its proper Signification to that of another, bearing some Affinity, Agreement, or Contrariety to the former.—And, a *Figure* implies the like Change in all the Parts of a Sentence.

1. A **METAPHOR** is the Change of a Word from its proper Signification to another, or a Simile intended to illustrate the Thing we speak of without the Sign of Comparison; as, *He has a stony* (i. e. a hard) *Heart*. *Love is blind* (i. e. without Thought). *He is full of Metal* (i. e. Life). *The Golden* (i. e. pure, untainted) *Age*. *A Tide* (i. e. Excess, or Overflowing) *of Passion*. *God is a Shield to good Men*, (i. e. guards as a Shield him that bears it against the At-

tacks and Strokes of an Enemy); so does the good Providence of God protect good Men from the Power of their Enemies. But should we say, *God is as a Shield to good Men*, then it becomes a Simile or Comparifon: So that a Metaphor is stricter or clofer than a Comparifon, and a Comparifon loofer and lefs compact than a Metaphor.

2. METONOMY is putting one Name for another, on Account of the near Relation there is between them, and fometimes the Effect for the Cause, or the contrary; as, *He understands the Englifh Tongue* (i. e. Language) *perfectly*. *Give Ear* (i. e. Attention) *The Land* (i. e. the People) *mourns*. *Pale Death* (i. e. Death caufing Palenefs).—The Inventor is put for the Invented; as, *Mars* (i. e. War) *rages*. The Author for his Work; as, *Read Horace* (i. e. his Writings).—The Instrument for the Cause; as, *His Tongue* (i. e. Eloquence) *defends him*, &c.

3. SYNEDOCHE implies the Whole by a Part, or a Part by the Whole; as, *He is an honeft Soul* (i. e. Man). *A bright Genius* (i. e. Man). *The Orator with Tropes abounds* (i. e. elegant Language). *The Soldier* (i. e. Soldiers) *undergoes great Hardfhips*. *Several Winters he dwelt under this Roof* (i. e. feveral Years within this Houfe). *A Ship's Metal* (i. e. Guns) *He is a good Hand* (i. e. Workman). *This is an excellent Bottom* (i. e. Ship).

4. AN IRONY is diflembing or changing the proper Signification of a Word or Sentence to quite the contrary, and is ufed by Way of Pleafantry, Raillery, Infult, or Abufe; as, *A brave* (i. e. idle) *Watchman indeed to fleep*. *Your Behaviour and Addrefs muft certainly engage every Body in your Favour* (i. e. none).—The Character of the Perfon ironically praifed, the Air of Derifion that appears in the Speaker or Defcriber, fufficiently difcover the Diffimulation.

Dryden

Dryden humorously ridicules the *Egyptian Worship*, in a laughing, ironical Encomium of their Leek and Onion Gods:—

“*The Egyptian Rites the Jebusites embrac’d,
Where Gods were recommended by their Taste:
Such savoury Deities must needs be good,
As serve at once for Worship and for Food.*”

5. A CATACHRESIS is the Change of a Word from its proper Signification to an improper one, or it borrows the Name of one Thing to express another; as, *To hold* (i. e. to lay) *a Wager*. *To make* (i. e. teach) *a Dog*. *An eternal* (i. e. perfect) *Beau*. *He threatens* (i. e. promises) *a Favour*.

6. An ALLEGORY means one Thing by saying another, and partakes of the Nature of the Simile, Parable, or Fable. Or it may be termed a Series or Chain of Metaphors continued; as, *Having embarked in this Affair, as we have passed the Shoals, and now fair Gales promise to bring us into an agreeable Haven*. *Venus grows cold without Ceres and Bacchus*, (i. e. Love grows cold without Bread and Wine).—An Allegory serves to convey our Meaning in Disguise, when plain and literal Expressions may not be safe, seasonable, or so effectual upon the Person or Party we intend to instruct by it. It is often used for Magnificence and Loftiness, to raise Wonder, and gratify Curiosity.—An Allegory must throughout be similar in its Circumstances to the Cause or Story it would represent or illustrate, and the same Metaphor which was chosen at first be continued to the last.

7. The HYPERBOLE excessively enlarges or diminishes the Reality of Things, either by Comparison or otherwise; as, *Swift as Lightning*. *White as Snow*. *Extol his Fame above the Skies*. *Snails do not crawl so slow, &c.* *Lighter than a Feather*.

“*Camilla*

— " Camilla

- " *Outstript the Wind in Speed upon the Plain,*
 " *Flew o'er the Fields, nor hurt the bearded Grain;*
 " *She swept the Seas, and as she skim'd along,*
 " *Her flying Feet unbath'd in Billows hung.*"

To magnify the Height of Wonder, Things great, new, and admirable, extremely please the Mind of Man; but Trifles dressed up in gaudy Ornaments, and affected Sublime, give intolerable Disgust to a Person of sound Discernment and refined Taste.— Therefore Temper and Judgment are requisite both in the *Excess* and *Defect* of this Trope; for to admire worthless or trifling Things, and to despise the Reverse, betrays Weakness and Stupidity, and, in the latter Case, Envy and Malice.

8. A **SARCASM** is keen and biting, and has the true Spirit of Satire in it; as, *Physician cure thyself. Cyrus, thy Thirst was Blood, now drink thy Fill.*

9. An **ANTONOMASIA** is putting an Appellative or common Name for a proper Name; as, *The Orator*, for Cicero; *the Apostle*, for St Paul; *he is a Nero*, i. e. a cruel Person.

10. A **PARABLE** illustrates and enforces the Sense by Way of Comparison or Similitude; as, *He is brought as a Lamb to the Slaughter.*

11. A **CLIMAX** is a Gradation, wherein the Word or Expression which ends the first Member of a Period begins the second, and so on; as, *Folly begets Pride, Pride is the Author of Confusion, and Confusion of Misery.*

12. An **ANTIMETABOLE** signifies two Things set in Opposition to each other, either by Way of Contrast or Agreement; as, *Contentment is had by suiting our Desires to Things, and not Things to our Desires. Rich and Poor, Young and Old, are equally subject to Death. The Poor are despised, while the Rich*

are

are careſſed. Love is a painful Pleaſure. Virtue may be overpowered, but not overthrown.

13. A PARALEPSIS is a pretended Omiſſion of ſome Things purely to make an Advantage by reciting them, and implies a Deſign upon the Hearers; as, *I ſhall ſay nothing of his private Charities. I paſs by his extenſive Bounty in the Education of poor Children and Orphans.*

14. DIASARMUS is a Figure whereby we ſhortly answer, or rather evade, a Thing which would be tedious to mention; as, *What matters it to reply to an Argument foreign to the Purpoſe?*

• • Though the Names, Number, and Species of figurative Expreſſion, in Diſcourſe and Writing, are almoſt infinite; yet the above-mentioned are looked upon as the principal ones, as from them moſt of the Reſt are derived, or ſo nearly connected therewith, that the Diſtinctions are ſcarcely conceivable, or even neceſſary to be taught in Schools: Though for a more critical Knowledge in the Art of Speaking and Writing, I would recommend to Youth (in their Courſe of Reading for Edification) a critical Peruſal of that fuller Rhetoric laid down in *Dodſley's Preceptor*; out of which I ſhall juſt give the Names and mere Definitions of what he calls the moſt moving Figures of Speech, as the beſt Means of pointing to the ſaid Book for a due Peruſal of the Examples and Illuſtrations, which being there laid down in the moſt practical and perſpicuous Manner, cannot fail of edifying and improving the Taſte of any Engliſh Scholar, who duly peruſes them, but what Youth cannot be ſuppoſed capable of at the Time of learning this Grammar.

1. EXCLAMATION is a Figure that expreſſes the Breaking-out and Vehemence of any Paſſion.

2. DOUBT

2. **DOUBT** expresses the Debate of the Mind with itself upon a pressing Difficulty. A Man in a severe Strait and Perplexity, first takes up one Resolution, and then lays it aside; after, thinks another Method more convenient, and then changes again. He is tossed to and fro with strong Tides of Passion, and at last, after terrible Struggles, scarce fixes upon a final Determination.

3. **CORRECTION** is a Figure whereby a Man earnestly retracts and recalls what he had said or resolved.

4. **SUPPRESSION** is a Figure whereby a Person in Rage, or any other Disturbance of Mind, speaks not out all he means, but suddenly breaks off his Discourse.

5. **OMISSION** is, when an Author pretends that he conceals, and admits what he declares.

6. **ADDRESS OR APOSTROPHE** is, when in a vehement Commotion a Man turns himself on all Sides, and applies to the Living and Dead, to Angels and Men, to Rocks, Groves, and Rivers.

7. **SUSPENSION** begins and carries on a Period or Discourse in such a Manner as pleases the Reader all along, and keeps him in Expectation of some considerable Thing in the Conclusion.

8. **INTERROGATION** is, when the Writer or Orator raises Questions, and returns Answers; not as if he was in a Speech or continued Discourse, but in a Dialogue or Conference with the Reader, Auditor, or Adversary.

9. **PREVENTION** is, when an Author starts an Objection, which he foresees may be made against any Thing he affirms, desires, or advises to, and gives an Answer to it.

10. **CONCESSION** freely allows something that yet might bear Dispute, or obtain something that a Man would have granted to him, and which he thinks cannot fairly be denied.

11. **RE-**

11. **REPETITION** is a Figure which gracefully and emphatically repeats either the same Word, or the same Sense in different Words. Care is to be taken that we run not into insipid Tautology, nor affect a trifling Sound and Chime of insignificant Words. All *Turns* and *Repetitions* are so, that do not contribute to the Strength and Lustre of the Discourse; or at least one of them.

12. **PERIPHRAISIS, or CIRCUMLOCUTION**, uses more and sometimes less plain Words to avoid some Inconvenience and ill Effects which would proceed from expressing a Thing in fewer or plainer Words.

13. **AMPLIFICATION** is, when every chief Expression in a Period adds Strength and Advantage to what went before; and so the Sense all along heightens, till the Period be vigorously and agreeably closed.

14. **OMISSION OF COPULATIVE** is, when the Conjunctions or little Particles that connect Words together are left out, representing Haste, or Earnestness of Passion.

15. **OPPOSITION** is a Figure whereby Things very different or contrary are compared and placed near, that they may set off each other.

16. **COMPARISON** beautifully sets off and illustrates one Thing by resembling and comparing it to another, to which it bears a manifest Relation and Resemblance.

17. **LIVELY DESCRIPTION** is such a strong and beautiful Representation of a Thing, as to give the Reader a distinct View and satisfactory Notion of it.

18. **VISION or IMAGE** is a Representation of Things distant or unseen, in order to raise Wonder, Terror, or Compassion; made with so much Life and Emphasis, that, as the Poet has a full View of the whole Scene he describes, so he makes the Reader see it in the same strong Light.

19. **PRO-**

19. **PROSOPOPEIA**, personifying, or raising Qualities or Things inanimate into Persons, has two Parts:—

The first is, when good and bad Qualities, Accidents, and Things inanimate, are introduced in Discourse, and described as living and rational Beings.

The second is when we give a Voice to inanimate Things; and make Rocks, Woods, Rivers, Buildings, &c. to express the Passions of rational Creatures.

20. **CHANGE of TIME** is when Things done and past are described as now doing and present. This Form of Expression places the Things to be represented in a strong and prevalent *Light* before us, and makes us *Spectators* rather than *Hearers*.

21. **CHANGE of PERSONS** has some Variety.—'Tis most commonly when the Writer on a Sudden breaks off his Relation, and addresses his Reader.

22. **TRANSITION** is of two Sorts:

The first is when a Speech is introduced abruptly, without express Notice given of it.

The second is when a Writer suddenly leaves the Subject he is upon, and passes on to another, from which it seems very different at first View, but has a Relation and Connection with it, and serves to illustrate and enlarge.

23. **SENTENCE** is an instructive or lively Remark made on something very observable and agreeably surprising; which contains much Sense in a few Words.

24. **EPIPHONEMA** is an Acclamation, containing a lively Remark placed at the End of a Discourse or Narration.



TO APPOINT

Jane Housman

Jane Housman

W
u
n

Lines inscribed to Miss H

Honey dew with every charm

My eyes you please, my ^{you} heart

Accept this rustic strain

Ever want with cheerful haste to count

The joys of every rural ~~scene~~

Each pleasure to embrace.

Let roseate health and pleasure gay

Strew with delight thy flowery way

All happiness be thine.

With ~~affection~~ ^{love} ever thine

Ann Loe Hogg

J. O.



back

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